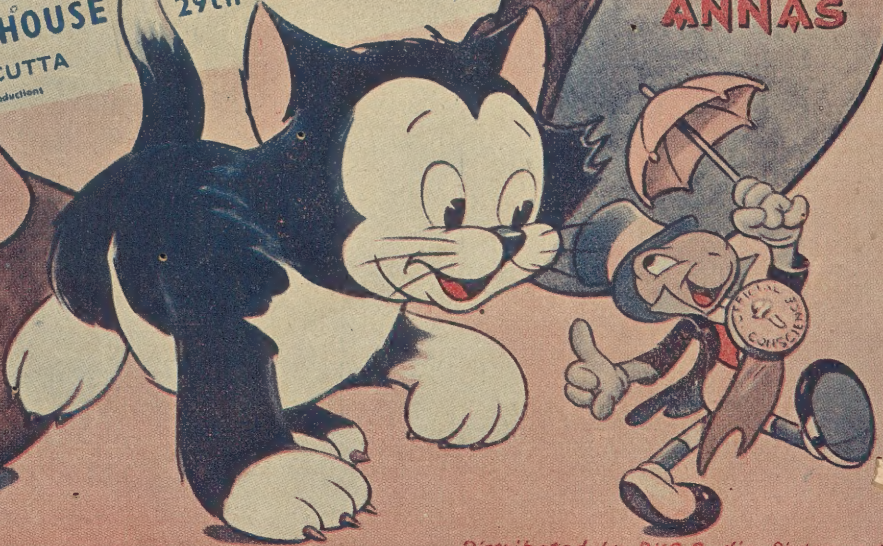


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Ourselves

THE Pujas bring upon us an added responsibility of bringing happiness to our readers, to serve whom we exist. Candidly speaking, we find pleasure to live up to what our readers expect of us, and our previous Puja Souvenirs bear testimony to our sincerity in this regard. In presenting this number to our readers, we assure them of the same sincerity that they have so warmly appreciated in the past and hope that our present effort to brighten up their Puja holidays will not fail to meet with their whole-hearted approval.

We take this opportunity of thanking the contributors of this number as well as those of our film-executives, but for whose co-operation it would have been

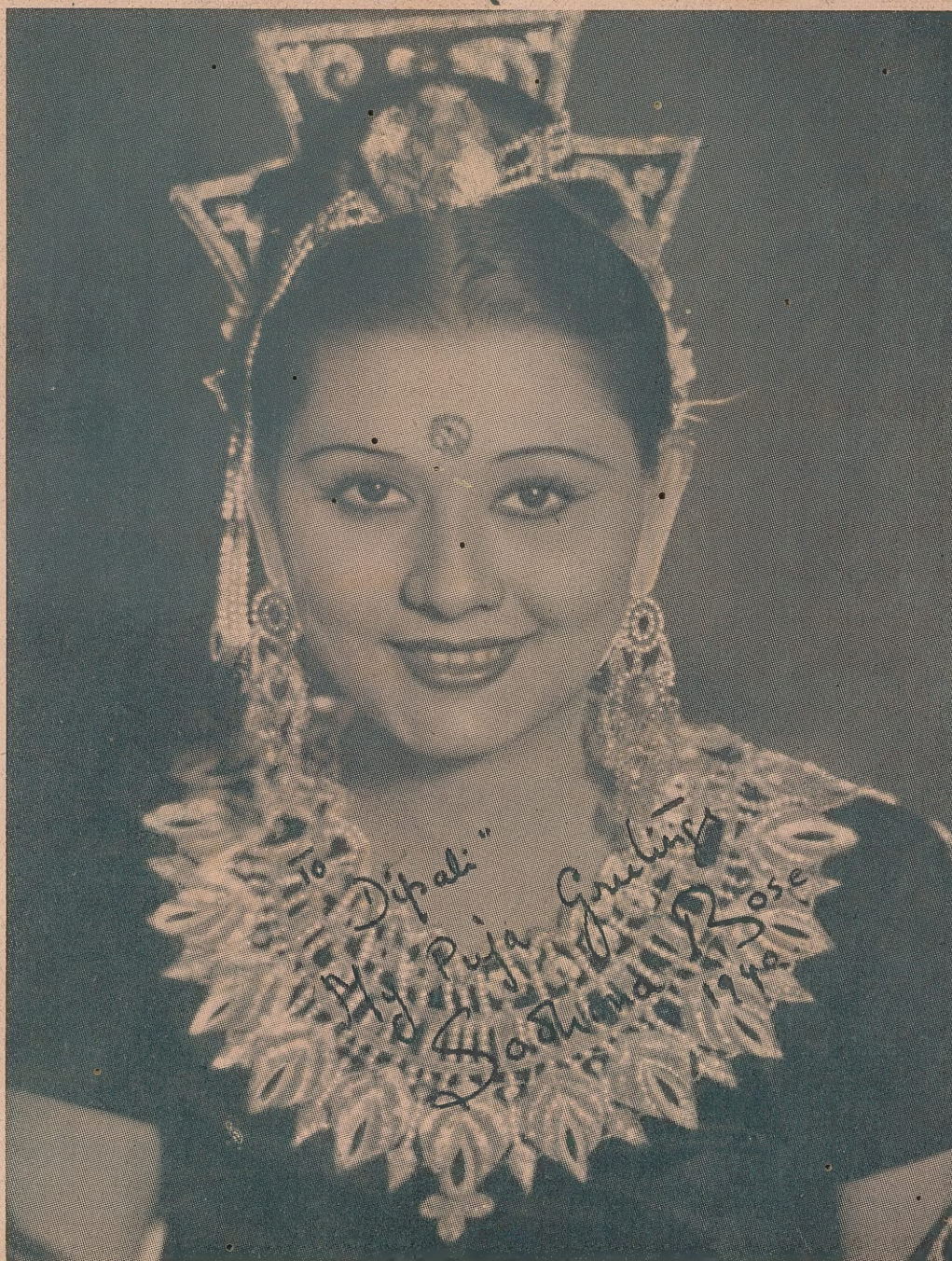
impossible for us to bring out such a representative publication on matters, filmic and artistic. And with every art-minded person in this country and abroad, we express our gratitude to the Almighty for granting us relief by putting Gurudev, our Rabindra Nath Tagore on the road to recovery from his recent illness that convulsed the world with anxiety a few days back. Rabindra Nath is the fountainhead of artistic inspiration in this country, and the prayer of the entire nation will go up for his complete recovery.

We take leave of our readers for two weeks wishing them happy time during the Pujas and continued prosperity thereafter.

The Editors



Dipali Puja Souvenir 1940.



Sadhana Bose

This most versatile star of the Indian screen plays her first English role in Wadia Movietone's trilingual production, "Raj Nartaki", now being made in English, Hindi and Bengali under the direction of Modhu Bose.



Uday Shankar

This greatest dancing genius of modern times will shortly be undertaking an all-Bengal tour, in course whereof he and his troupe will give recitals of his latest dance creations.



Khurshid

Many have been her triumphs in recent Ranjit pictures, and those who have seen her in "Holi", currently showing in Calcutta, will acclaim her as one of India's finest screen actresses.

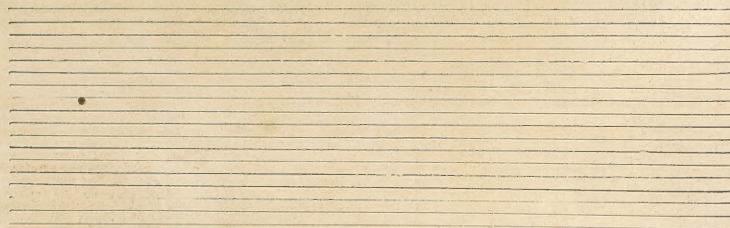


Jean Arthur

This is a latest portrait of the famous Columbia star, who will shortly be seen in "Arizona", one of the costliest productions Columbia has ever produced.



Puja Souvenir,
1940



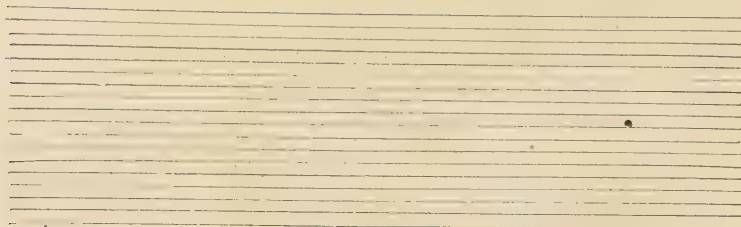


Puja Souvenir,
1940.



Padma Devi

The Bulbul of Bengal is back to her native nest and has instantly established herself in public favour. She gives a grand performance in Krishin Movietone's "Hindusthan Hamara."





Carole Lombard

When only twelve years old, she began her screen career, which was however interrupted by facial injuries caused by a motor accident. She came back in Mack Sennett comedies, and today she has few equals in dramatic acting. RKO-Radio Pictures have cast her opposite Charles Laughton in "They Knew What They Wanted" and her solo starring vehicle, "Mr. and Mrs. Smith," a Norman Krasna comedy of a bride who couldn't stay mad!

Dipali Puja Souvenir, 1940.



The Show Must Go On

by George J. Schaefer,

President, RKO-Radio Pictures.

THE thought may occur to some of our readers: this is a strange time indeed to sound a note of achievement, sound a note of progress, sound a note of confidence, in a world where the values that decent men have built up, under freedom and civilization, may be sliding off a precipice. And yet that is the note I want to strike today.

Perhaps the truest side of the great events we are witnessing—the side that will emerge after the smoke has cleared—is that the principles and practices that have marked our own way of life have been tried by fire and sword and not found wanting. Perhaps our awakening to the fact that there are rights which men must be prepared

to defend, as well as to believe in, will bring humanity to a finer and higher stage of progress. Anyway that must be the determination of the human spirit, and I know of nothing more inspiring in this direction than the time-old slogan of our own business—THE SHOW MUST GO ON!

And let no one forget that this isn't to fiddle while Rome burns. The surcease, the recreation, the inspiration that entertainment brings, are as vital in this emergency as bread and meat and other necessities of life. It is not merely the stomach but the spirit that must be fed in these days of trial. We must have an invincible morale as well as an invincible armament to be fully prepared.

The war has cost the American motion picture industry many foreign markets. But these markets have not been destroyed by the lessened need of entertainment to renew human energy and inspire the human spirit. They have not been lost through the failure of our studios to create and supply such entertainment. They are threatened where they have not been lost, by the physical and economic difficulties of serving such entertainment, as both civilian and military populations are threatened by the growing violence of the war. Yet even as I speak, the entertainment products of our studios, recorded in cans of celluloid, are rolling almost up to the front-line trenches in Europe, as are food and ammunition and other vital necessities.

In doing our part to see that the show does go on, it should be a satisfaction for all of us that RKO in its fiscal, production, sales and organization programs was not blind to the need of preparedness. There was a time when our company was almost alone in the industry in its stand that immediate economies were demanded. We believed it was the only way by which we could maintain and strengthen picture production schedules for our vast home front, in view of the crumbling markets



Mr. George J. Schaefer.
President: RKO-Radio Pictures •

abroad that could be foreseen at the beginning of the war. We refused to lull ourselves into the feeling that this was a new kind of war—a war in which contesting armies would comfortably wait each other out behind their impregnable works, while the civilians in the rear would let joy reign unconfined in their open and flourishing theatres.

I seemed to be the bull in the china shop when the proposal was made, but I am glad to report that nothing was broken and that what we did in the American way. Our program primarily was to decrease expenses, not decrease employment. We cut from above, not from below.

I believe this is the place and the occasion to express again my deep gratitude for

the splendid co-operation I have received from our studios and from other employees of the RKO in our campaign of preparedness. Today we are represented as an industrial family—bankers, businessmen and employees—in the discussion of our forthcoming programs. Perhaps this is the best way to prove that not all bankers have glass eyes, that there are business men who understand that movies are an art as well as an industry, that not all authors wear long hair, that not all producers speak in terms colossal, and that not all directors and artists wear their temperaments on their sleeves. We are members of an organization engaged in a common enterprise and a common purpose—the task of rebuilding the RKO, not merely for today, but for tomorrow.

No economy made could have justified any reduction in the quality and entertainment appeal of our pictures. That's the one economy that we can not afford. That we haven't made, and that we will not make. We are in an industry where pictures, not words, must tell the story, and as we introduce our "line," if you please, for the coming season, it is the character of our product, not the few remarks that I have to make, that must speak for our progress.

Film-Craft

by N. C. Leharry, M.A., B.L.
General Manager, Columbia Films of India Ltd.

One of the major problems of the film industry is the question, which confronts every producer as to how a picture should be made in order that it may command the highest possible audience appeal all over the world. It is, of course, impossible to be dogmatic on such a wide subject, in as much as various factors like story value, Star names, directorial ability, musical background, sound and lighting effects, etc., are to be considered. But we hardly think anybody will contest the statement that the function of the director is perhaps amongst the most important in the making of a motion picture. It is the hand of the potter that moulds the clay. It should be the function of a Producer-Director not only to select the story, but also to visualize it in his own mind as clearly as possible. The contrasting of lights and shades in such a process of a visualization and blending them into a harmonious whole are amongst the major duties of any creator. It was, we believe, our own Rabindranath Tagore, who said in his Reminiscences that the greatness of his father, the revered Maharshi, consisted in his ability to draw, as it were, a clear picture in



Frank Capra

his own mind of everything that he wanted to do or think about. Some important directors are in the habit of making a series of graphic and detailed models of practically all scenes and sequences of the picture they propose to film.

It is the producer-director who really co-ordinates all the various functions that go to the making of a picture. This duty of co-ordination cannot be passed off lightly. Frank Capra, for instance, assiduously attends to all details when he is making a picture. In the making of his latest picture, "Mr. Smith Goes to Washington," he has not only gone into every detail of political life in

America from every possible angle, but he has also taken care to reproduce historical buildings in the most accurate possible manner. Capra is never content till he supervises almost every comma and semi-colon in the script. He works in the closest possible co-operation with his scenario writer. He is also a great camera-man himself, although he has had as his associate the well-known Mr. Walker for all the pictures he had made for Columbia. Another important duty, to which Mr. Capra gives his personal and undivided attention, is the lighting effects of every scene. Then when the picture is ready he sits in the editor's room with his scenario-writer, camera-man and others and devotes some months to this particular phase of his work. One can now perhaps understand the convention which has grown in the world that a Capra picture must really be great.

Frank Lloyd, the creator of "Cavalcade" and "Mutiny on the Bounty," is another director who is a believer in the old adage that "genius is ninety-nine per cent perspiration and one per cent inspiration." He is really the novelist of the screen.

He reflects environment, experience and period. He himself is a product of those forces of environment and experience to which he has given adroit dramatic expression on the screen. Lloyd is now making "Howards of Virginia" from Elizabeth Page's great story, "The Tree of Liberty".

It is not the purpose of this brief article to refer to all directors, but it would not be out of place here to mention the name of Rouben Mamoulian, whose technique is reputed to be amongst the best in the world. In his recent production "Golden Boy," Mamoulian has given proof as to how he can make a drama effective by contrasting various phases of human activities with massive shadows, rhythmic groupings and bold lighting. He has the unique honor of having brought out the very best of a raw college youth to whom he has given the main part, William Holden.

Then again take the case of Howard



V. Shantaram



Rouben Mamoulian

Hawks, who made such successes as "Dawn Patrol," "Only Angels Have Wings," etc., - His forte is conceiving his own stories, having them authored to his order and then producing and directing them from start to finish. He is considered extremely individualistic and meticulous in his methods of directing. One of his fetishes—the same of Frank Capra—is careful casting. He never hurries his productions, nor does he let the filming lag, but he drives on steadily and surely to what he considers a logical conclusion.

One word about Indian Motion Pictures may not be out of place here. The Indian picture is still young, but to all careful observers, it should be apparent that in the matter of "direction" India is creating a distinctive technique of her own. Even the most prejudiced critic cannot deny to Mr. Shantaram the credit of gradually evolving through the

screen a medium of expression which is in tune with the life it depicts. His is a rare art. Then again one must pause to consider the technique of Mr. Barua whose capacity to blend love with tears, joy with sufferings, seems to be amongst the best on the screen. Mr. Nitin Bose is also amongst those whose art requires special mention. Mr. Bose is always thorough and has a tremendous capacity of co-ordinating all the effects, human, technical or otherwise, in their proper proportions in one and the same masterpiece.

We cannot therefore escape the conclusion that the function of the Director is like that of a general in war time whose duty it is to conceive and to plan well in advance what he has got to do, co-ordinate all the activities of his colleagues and by personal supervision to bring the effort to a successful conclusion.



Nitin Bose

"Let knowledge grow from more to more
And more of reverence in us dwell..."

Yet how many of us conveniently lose sight of reverence, as our knowledge grows! With what an indifference we forget those who had been instrumental in the growth of our knowledge, or at any rate had imbibed in us the ambition to learn and the aspiration to perfection!! And yet we revel in calling ourselves ARTISTE with a double A!!!

If, for instance, some of the present-age (so called) film stars were to look back to those obscure days, when they were known to none, perhaps not even to themselves, when some zealous director picked them up from school, office or the street, and laboured on them day and night and succeeded in making them the stars of today, they will easily forget the vision with not even a casual thought or at the most with un-willing shrug, and attribute their present fame not to the work of those masters but to their own inherent talents alone. The knowledge that today they are the idols of thousands has blinded their sense of gratefulness, their vision of realisation, their power of appreciation, and their capability to discern the truth, to such an extent that they are happy in their self-deception, possibly even without a recollection of their past. Reverence in these circumstances is hardly to be expected.

Again, if some of the leading artistes, including the successful film

Knowledge

by K. S. Daryani
Proprietor, Krishin Movietone

directors, were to pause to recollect how an institution brought them to their present glory, they will find it pretty difficult not to blush at their callousness in their conduct to the institution which nursed and reared them, and which lay open for them all the



The writer.

resources at its disposal to make them the personages they now pretend to be. But they have no time to ponder over such silly reminiscences of the past.

Day in and day out, their ears are dinned by cheap chirruping of the dainty damsels, by foolish flatteries of false friends, by pious praises of jovial journalists, by appalling applauses of fickle fans—and between all that where is the time to heed to whispers of wisdom which keeps preaching the gospel of gratefulness and role of reverence? The knowledge of their own popularity has spread a thick black cloud over the knowledge of their art, which slowly but surely takes a course of decline, which under the intoxication of their popularity they fail to realise. Reverence under these circumstances can be only a matter of ridicule.

Likewise, if the budding youthful Producers,—flooding the market year by year—with their effort—honest effort no doubt—to contribute their quota to the industry, were to realise how their very entree in the trade is made possible by the success of those industrious pioneers who (at a tremendous sacrifice) capably handled the oars of the industry in its stormy days...if they were to give up false notion of pride and prestige...if they were to seek co-operation and guidance from their senior brothers-in-trade—Fathers of the industry—if the spirit of Reverence predominated over the petty pride of knowledge, the Indian Film Industry may yet achieve the goal to which it aspires.

This is the knowledge we must seek.

An interesting outdoor working still of a director at work. The picture is Paramount's "The Biscuit Eater." Director Stuart Heisler coaches the boy actors sitting on the side-line.



Here are Billy Lee and Cordell Hickman at work with their dog "Promise". The boys try to teach "Promise" to pick up the scent of game in the field.

Directing Technique

by : Richard Thorpe

Director, Metro Goldwyn Mayer

I like to hear my actors act.

This is my reason for demanding absolute quiet on sets.

A scene has two parts so far as I am concerned. One is the action, the other the dialogue, and both are of equal importance.

In the days of the silent picture, it was necessary to overact. The appeal and sense of a scene had to be entirely visual. But even in the old era, the power of sound to create a mood was appreciated.

There are movie-fans, whose memories go back to the time when a piano player thumped out tunes during

the showing of silent pictures, sentimental melodies for romantic scenes and more exciting pieces for cowboy and Indian films. With sound, it became possible for actors to be more realistic and natural, because a story could be told in dialogue as well as action.

I always rehearse a scene twice, the first time for action, the second for dialogue.

I like to have a scene play, so that I can close my eyes and get the entire sense of the scene out of the spoken word alone. The most effective of all scenes is a close-up in which one player's reaction to the dialogue of an

unseen actor is observed. In such a scene, it is possible to get added dramatic values and a balance between dialogue and action.

It is my opinion that too much talk can spoil a picture and that dialogue should be short, snappy and to the point.

Both the camera and dialogue have one thing in common, namely to advance the story. Certain situations can be explained best by the camera, others by dialogue. But if a scene is exciting to hear, as well as to see, it is a safe bet that the scene is effective.

Wanted Film Stories and Real Story Writers

In the making of entertainment films the story holds a very important position. It is the thing, which, beautifully presented, entertains. So whatever the studios and the distributors with all their man-power and money-power do is just to present a story to the public and to get paid for the same. In the different stages of the production all workers no doubt get their satisfaction from artistic achievement just as they get money. But the point is, through all their united efforts they are pushing forward only one thing for the consideration of the public and that is the story. For the purpose of publicity the name of a star actor, actress, director or some other big personality may be extensively exploited, but the success of the picture depends upon the impression the story creates on the public minds in its screen form.

Often we find people at the helm of affairs in the cinema world, talking "Oh! that story, I got it for a song—for so much!" Of course, if the gentleman is a connoisseur of good stories and if the story bought by him in the case in question is really good, he has done nothing wrong except paying an artiste less than his dues over which act only a third-rate businessman can gloat; but just in case the story bought by that paltry



by Profulla Roy

Director, Shree Bharat Lakshmi Pictures

sum is equally paltry, the gentleman is doing a great injury to his concern by forcing upon his company a dud—a quicksand for spending thousands of rupees on. It is to be always remembered that a good story generally costs good money, and people who want to make a good film should always be ready to get a good story for its proper price.

Sometimes a story, whose innate appeal and strength are found to be lacking or non-existent by the persons who are entrusted with picturising it, is accepted with a negligent mental waving of hands in general, and in most cases this is done on the assurances given by the director or the scenarist that whatever is wrong in the story will be righted by the treatment. Of course if the director or scenarist

is a person who has the 'go' in him to write a good story and if in this particular case he means to write a new story under cover of the old one—the thing is quite all right. But if the above two conditions do not exist, there is bound to be a lot of bother. For there are things which a really good treatment can do, as also there are things which no treatment can do. A story can be made more presentable in the drawing-room sense by a good treatment,—but no treatment strictly speaking can infuse life and warmth into a cold story.

Studio executives in America and elsewhere have been spending sleep-nights because of this peculiar situation. The technicians are improving everyday—the cameraman, the sound recordist, the laboratory people, the research staff, the decorators—why, everybody except the only persons who really count—the story-writers! The technicians have never given us duds, they say, but the yarn-makers have very rarely given us the goods. So, they are continuously raving about good stories and are making the lives of so many writers miserable—which picture when exaggerated must have served as the inspiration of Mr. P. G. Wodehouse in his so many stories about the studio and its writers.

Subtracting the exaggeration and comedy from the situation sketched above, we still find a good deal of truth in the statement, A really good screen story is rare, definitely rare, It has got to be so, because it must have so many rare qualities.

It must have novelty as regards content or environment or both. A new sort of life depicted through new expressions of emotional experiences against a novel back-ground is generally proved to be a draw. This is because human-nature, in order to be entertained, requires novelty. The word "new" is, of course, to be interpreted with regard to the existing market conditions.

Then again, every good film story must have universal emotional appeal. It has to please not few but many, and these 'many' consist of all sorts of age, education, temperament, nationality, ideals, habits of living etc. A story has got to strike the fundamental in man, has got to be essentially human, in order to be successful.

Also the construction of the story should be simple and not cumbrous.

Lastly, the most important rarity a successful screen story must have is its unity, cogency and balance. This is a trait which must exist in the unadapted story and which must either improve by or escape from the treatment and touches of the director and the artistic gestures and tempera-



The famous singer, Abbas Uddin, plays a significant role in Director Prafulla Roy's forthcoming picture, "Thikadar", a Shree Bharat Lakshmi production. Note the realistic tea-garden background of the film.

mental gustos of the star-artistes. The story must present experiences, of life certainly, but in a manner that has cogency.

The difficulties in the writing of a good film story explain in part the scantiness of its output. Also we are to remember that really worthwhile writers are not always paid their dues both as regards money and prestige by people already in the industry—and this absence of impetus explains a good deal of the unwillingness on the part of the really good writers to work for the films. This also accounts for the poverty of good material for screen stories. Lastly, some of the really good writers

either look down upon "this cinema business" or they are too lethargic to pick up their new art medium—their new units of expression—I mean, not words but moving pictures mounted with dialogues and sounds.

Until and unless the difficulties laid out in the above conditions be overcome in whole or in considerable part the supply of a greater number of good film stories will not be possible. And this poetry of story material is bound to react on picturisation, however remarkable.

The above facts are for the consideration of producers and financiers, who are the real well-wishers of this industry.

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Sardar Akhtar

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Prabhat Pictures'
Sensational Social

PADOSI

Direction :

V. SHANTARAM

Cast :

MAZHAR, ANIS KHATOON



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TO Walt Disney and his staff, "Snow White and the Seven Dwarfs" was the great Experiment. Even before the picture was completed in the latter part of 1937, they knew there were many things which could be improved upon. In fact, several technical problems were ironed out before "Snow White's" release date, but the picture was too far along for changes.

Although Disney and his staff were eternally grateful for the public's warm reception of "Snow White," every one at the studio assured one another: "We'll do better with the next one."

Such, incidentally, is the keynote of the entire organization. Yesterday's work is never quite so good as today's, and to-morrow's better be at least slightly-improved over to-day's.

The production of "Pinocchio," the studio's second full-length picture, saw many improvements in the technique of practically every department in the studio.

For instance, story used to be developed by pinning rough action sketches of a sequence on a large board. After the story crew was satisfied with it, the story board was moved to the director's room, where more changes were generally made. Then the boards were carted into a projection room where the sequence director got up in front of Walt and the rest of the crews and narrated the action, doing all

Leon Britton, Far Eastern General Manager of R K O-R a d i o Pictures, which will shortly release Disney's "Pinocchio" in this country, introduces the principal characters thereof to our readers.

the dialogue himself, and explaining the sound effects which were to go in the picture.

With the beginning of "Pinocchio" came a vast improvement over this method and one which is now in use for all productions in the studio.

When the story crew has a sequence in good shape, each story sketch is photographed on film. The result can then be run on a small screen in a projection room or on a Movieola machine in a director's room. A sound and dialogue track is run simultaneously



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PINOCCHIO

but separately. The shots of the sketches are thus shown on a stop projection basis in synchronization with the running dialogue and sound reel.

Aside from the fact this is a far more inspirational means of building a story or sequence than the old method, it is also a swift economical way of viewing a section of the picture with its accompanying sound without using actual animation with its resultant cost and time.

Key color schemes were set earlier in the game as well. Colored atmosphere sketches indicating the mood and locale of a scene were placed at strategic points in these new reels, with more color indications inserted as time went on and improvements and changes in the reels were made by the directorial units.

The animators also benefited under the order of things. Previous to "Pinocchio," they were using two

drawing boards to conform to the two sizes of production cameras (the multi-plane crane having larger fields than the standard cranes). For work on "Pinocchio" the animators used only the larger-sized boards, which were fitted with adaptors so that they could be used for work on smaller field-size paper.

Dimensional models of not only characters but various properties in the picture were created for the animators to use in conjunction with the flat model sheets which show what uniformities of drawing should be carried out in the animation of each character.



© Walt Disney Productions

FIGARO

These dimensional models were regular little figurines designed, sculptured and cast in the studio's character model department, and painted in the same colors in which they were to appear on the screen.

The possession of a set of these models by each animator enabled him to obtain a more concrete idea of what the characters would look like from every angle.

In connection with the creation of the character of Pinocchio himself, actual puppets were created by the model department for the use of the animators

responsible for the live marionette hero of the famous story.

These animators took lessons from the fellow-worker who created the puppet. The young man, a well-known puppeteer before joining the studio, showed them how to make Pinocchio go through all sorts of antics. This was necessary because although, in the story, the puppet is alive, he is still wooden, and therefore cannot move as a real boy would move.

Other properties which helped the animators included a little stage coach perfect in every respect, even to the tiny lamps which were lighted by means of hidden batteries; and the wagons used by Stromboli, the puppet master in the picture. Motion pictures were shot of all these vehicles as they were trundled over miniature roads—bumps and all. These movies were



© Walt Disney Productions

GEPETTO

used by the animators for study and inspirational aids.

For the illusion of weight, the little coach and the wagons were weighted with pieces of lead. The bumps in the "road" were made of sponge. This combination gave the exact appearance of heavy vehicles, while the miniature springs rocked them from side to side in a realistic way as they hit the sponge bumps.

In the story of "Pinocchio," the puppet is created by an old woodcarver named Geppetto, whose quaint old house is overflowing with toys, musical gadgets, clocks, pipes and furniture to delight the hearts of young and old. Many of the objects drawn for this animated production had their actual inspiration in counterparts which came out of the character model department.

There is one clock which does surprising and highly-amusing things as the hour strikes. Swinging saloon

doors open and a drunk lurches out, bottle in one hand. As he does so, he hiccoughs, his neck pops out, his hat up, and his nose lights up—all this simultaneously.

Another clock shows a mother with a small boy turned over her knee. One of his hands is caught in a jam pot. As the clock strikes, she spanks him and he cries.

The workers who created these clocks were not the highly-specialized clock-makers one might expect.

"On the contrary," they will tell you. "We had some fellows in here that



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STROMBOLI

knew all sorts of things about engineering and what-not, but the mechanism in these clocks needed 'screwier' minds than theirs!"

Those who saw "Snow White" marvelled at the realism of the shadows, the highlights on the jewels, and on shiny objects, the mists, the dusts and the water. All such inanimate but highly-important things are the responsibility of the special animation effects department.

Although they had to do a great deal of experimentation and ingenious



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LAMPWICK

work for "Snow White," this work was easily doubled for "Pinocchio."

For the first time in the field of animation audiences will see the warm glow of a lighted match against a man's face as he lights his pipe. They will see under water effects that look for all the world like super-special marine photography. They will see the Blue Fairy step from a dazzling brilliance of light. They will see the most tremendous whale ever heard of, swimming through the water, his muscles rippling subtly under his blue-black hide. All of these things helped put grey hair into the heads of the animation effects men.

How they accomplished many of their results they hesitate to discuss. They are exactly like chefs with a pet recipe. They'll gladly give out the recipe but they are sure to leave out a necessary ingredient so that it cannot be duplicated exactly.

However they will admit that as



© Walt Disney Productions

THE BLUE FAIRY

part of their research on marine scenes they spent months—off and on—around the Pacific Ocean in all kinds of weather, photographing and sketching the sea in all of its moods. They also studied the exotic under-water gardens which can be seen plainly from glass-bottomed boats of Catalina island, a short distance off the Southern California coast.

The creation of Monstro the whale, arch-villain of "Pinocchio," lay rather equally between the regular character animators, the effects animators, and the layout men. The effects boys came into the picture because Monstro was treated to a type of processing never before used on an animated character. This came about because a perfectly flat type of coloring was not right for Monstro at all. Not only did it give him no interest, but it did not bring out any illusion of tonnage or his leviathan-like size.

For months the animators, layout men, and the studio process laboratory experimented with some way to fix up Monstro so that his big bulk took on depth, perspective and high-lighting.



© Walt Disney Productions
HONEST JOHN



© Walt Disney Productions
CLEO, The Goldfish

A process was at length adopted whereby the whale was first drawn in pencil on regular animation paper. Then the drawing was traced to a special type of colored paper and the high-lights rendered in chalks. From this point, the drawing went through a tracing-dyeing-photographing process on a newly-developed type of sensitive film. In this way, subtleties of high-lights and perspective were obtained, as well as nuances and shades of coloring impossible with regular paints.

Whale models created within the studio also helped the animators and layout men with their project. A miniature whale skeleton some five feet long was made, which the artists could twist and turn at will. In addition, the model department fashioned a rib cage and lungs which could be pumped to stimulate actual breathing. In addition, clay models were made and painted in oil so that the artists could study probable highlights and light changes on Monstro's skin.

The layout men, whose job it was to figure out the whale's movements in relation to all the backgrounds, and to make the monster look gigantic even

when seen alone, discovered that the illusion of great size could only be carried out by paying minute attention to extreme perspective. This was difficult to do, as the whale was not exactly what could be called an architectural form. They drew him to approximate the scale of a three-story building.

To double-check the audience illusion of size, the layout men saw to it that wherever possible, the whale filled up most of the camera field.

Although the largest capacity of sound ever put on film was recorded for sequences when Monstro churns up the sea in a fit of rage, the water effects were made in a tank with the relatively small dimensions of three feet by five feet by four feet.

Swishing ordinary water around in this tank didn't do at all, they found after preliminary efforts, because the sound coming over play back machine didn't give the effect of several tons of blubber thrashing in an ocean.

(Please turn to page 107)



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DIPALI
Puja Souvenir, 1940.



Sheela

Coming from Karnatak, her singing voice and clever portrayals in Minerva Movietone's successive screen hits have made this comely star famous throughout India. She has given a memorable performance in Minerva's forthcoming social production, "Bharosa."



Jyoti .

Her first picture, "The Only Way", made her an immediate favourite with filmgoers, and her subsequent performances have helped to enhance that popularity. She will be seen next in National Studios' "Sanskar."



Nadia

Unequalled in acrobatic roles, this ex-circus-girl ensures the box-office success of all pictures in which she stars. Her latest Wadia hit, "Diamond Queen", is still a roaring success in Calcutta.

DIPALI
Puja Souvenir, 1940.



Maya Devi

This pretty daughter of the Punjab has already made her mark in motion pictures and will shortly be seen in Minerva Movietone's social hit, "Bharosa", directed by Sohrab Modi, who is said to have repeated his "Pukar" success in this long-awaited picture.

DREAMING DREAMS

by Niranjan Pal

The other day I dreamt a strange dream. The dream was that of a mysterious visitor who had in his keeping the morals and the good name of our Fillum fraternity. He came to warn me and his warning words still ring in my ears! He spoke somewhat peremptorily to me and he meant his words to be a warning to me and a lesson for others.

"You have earned a notoriety as a mud-slinger, a creature who delights in washing dirty linen in public, a fillum man who bites the very hand which feeds him."

"Of late there has been altogether too much criticism of the Fillum folks from traitors like you. Complaints about the things the producers have done, moanings about the things they have left undone, have filled the space between earth and heaven. Many of these lamentations, it is true, have a basis of justification. But you have paid too much attention to the petty misdemeanours of the producers of films and too little credit awarded to their steady and immense achievements.

"People like you, men who earn their daily bread from the film industry, are too ready to lie back and blame the Producers for all their ills, instead of exerting themselves and setting right matters which lie within their own control. Instead of penning venomous articles

..

Alexander Korda with his wife, Merle Oberon, photographed at their new Hollywood home. Mr. Korda has just finished "The Thief of Baghdad" with Sabu in the title role. Mrs. Korda is preparing for her next picture, "The Constant Nymph".

..



against the Fillum fraternity why don't you attempt something constructive and make your own stories short and crisp thus making room for News Reels and short feature films in our programme. Under these circumstances it behoves me to warn you: People living in glass houses must never throw stones!"

Now how can one be under circumstances? One can be under conditions such as those that might compell my dream visitor to sample the joys of a fillum scribe's life, or in circumstances that would render a producer's chair a more appropriate seat for a writer of fillum story to sit and ruminate.

Guessing that this is a matter of grammar, which is the most contemptible of all pursuits, as it consists simply in the conventions of pedagogues, I sigh and ask: Why

care for grammar as long as you do not offend anyone?

Still, I could not altogether steer clear of this question of grammar. So, I took to searching in a dictionary and discovered that the word "circumstance" is defined as "the logical surroundings of an action." So, therefore, if a man drinks too long and too deep those pink elephants are "circumstances."

Presumably it is possible to be under pink elephants—at least I would judge so. I myself once attended a Press Show after feasting too well at the cost of my host, a producer!

I have often wondered whether, if fillum fans made noises like pink elephants in moments of passion, there would be any change in our fillum conventions. For instance would there be any variety and novelty in our fillum fare, or would such noise

(Please turn to page 38)



GOLD MINES

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DREAMING DREAMS (Contd. from page 35)

be accepted as part of the established order of things?

I have made some enquiries on the subject and found some solace on being assured by an exhibitor that in the more expensive cinemas the auditorium would be made sound-proof, for it would not be proper that ordinary folks, such as you and I, should be allowed to listen to the disparaging cat-calls of discerning fillum fans or the amatory sighs of courting couples in the last row of the stalls!

I will now return to my dream-visitor. He warned me not to bite the hands which feed me. Really I should learn to be discreet—although my Bohemian recklessness tempts me otherwise. Admittedly I must be constructive in my criticism—although commonsense tells me that you cannot construct without destroying the edifice first. Of course, I must make my stories shorter and crisper. Here I am in full agreement with my dream-visitor. It would mean less work and more play for me.

Indeed, lengthy films have become a curse. Our films are too lengthy—much too lengthy to retain the interest of the audience without adding senseless song numbers. The ideal length for a feature film should never exceed 8000 ft. At present the average length of a Bengali picture is over 12000 ft. By cutting down the length by 4000 ft. our producers will enable the exhibitors to include in their programme short films. At present



Bette Davis caught in an off-moment of her home. Her latest picture "All This And Heaven Too", shows this great actress to advantage.

it is well nigh impossible to procure bookings for shorts. The Aurora Film Corporation have in their hands a large number of extremely interesting News Reels and Interest Films for which they cannot get bookings. By making shorter full-length pictures the producer will not only save their own cost but enable the producers of Short subjects to gain an entry into the cinemas. Variety being the spice of life the

inclusion of shorts in the programme is bound to ensure a longer run for the feature films. Because the Shorts should be changed at least once a week.

We sorely need News Reels and Shorts. Behind the curtain of to-day's restless events lies a world of ideas—the imperishable ideas which in truth prompt all of man's actions, and inspire all of his achievements. In this world of ideas, we look for mature and tolerant points of view, for enduring concepts and values, for long-range glimpses of times past and of events to come. The film can serve as a superb guide on this quest for knowledge. It can help the individual to find his own mind by widening his intellectual horizon.

For me, films like The March of Time and Point of Views are an ever-renewed source of knowledge, for the understanding of the world of action in which we live. They help me to appraise and interpret the news events of to-day—those same events that will make the history of to-morrow.

Therefore, I take off my hat to my Dream-visitor. Shorter stories and shorter films, News Reels and Shorts are essential if our films are to be rescued from slow death.

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Watch The Women

by Myrna Loy

Miss Modern is going to have more than an equal footing with men in the world of excitement and adventure.

I don't think any woman would have been wise to have made such a prediction in crinoline days, for the women of that period did not enjoy the freedom that we do to-day. While it is true that the early centuries had their Joan of Arc who led armies in battle, she was not an adventuress. Instead, she was inspired to save her country for religious purposes.

It hasn't been so terribly long ago that women did *not* step out earnestly into the various fields of adventure, exploration, and the sciences. Once they achieved an equal place with men, after winning their freedom through women's suffrage, they started to do big things in what was formerly a man's world.

Of course, my own memory doesn't go back as far as the "shackled years" for women, but from what I have learned from my mother and my grandmother, it is my understanding that the only place for women, at that time, was in their homes. Here they were tied down by strict rules of etiquette, with their household duties and their children, and without a voice in making the nation's laws that governed the daily life of women.

But like everything else, all things

change, and in the case of the woman's world it has changed for the better.

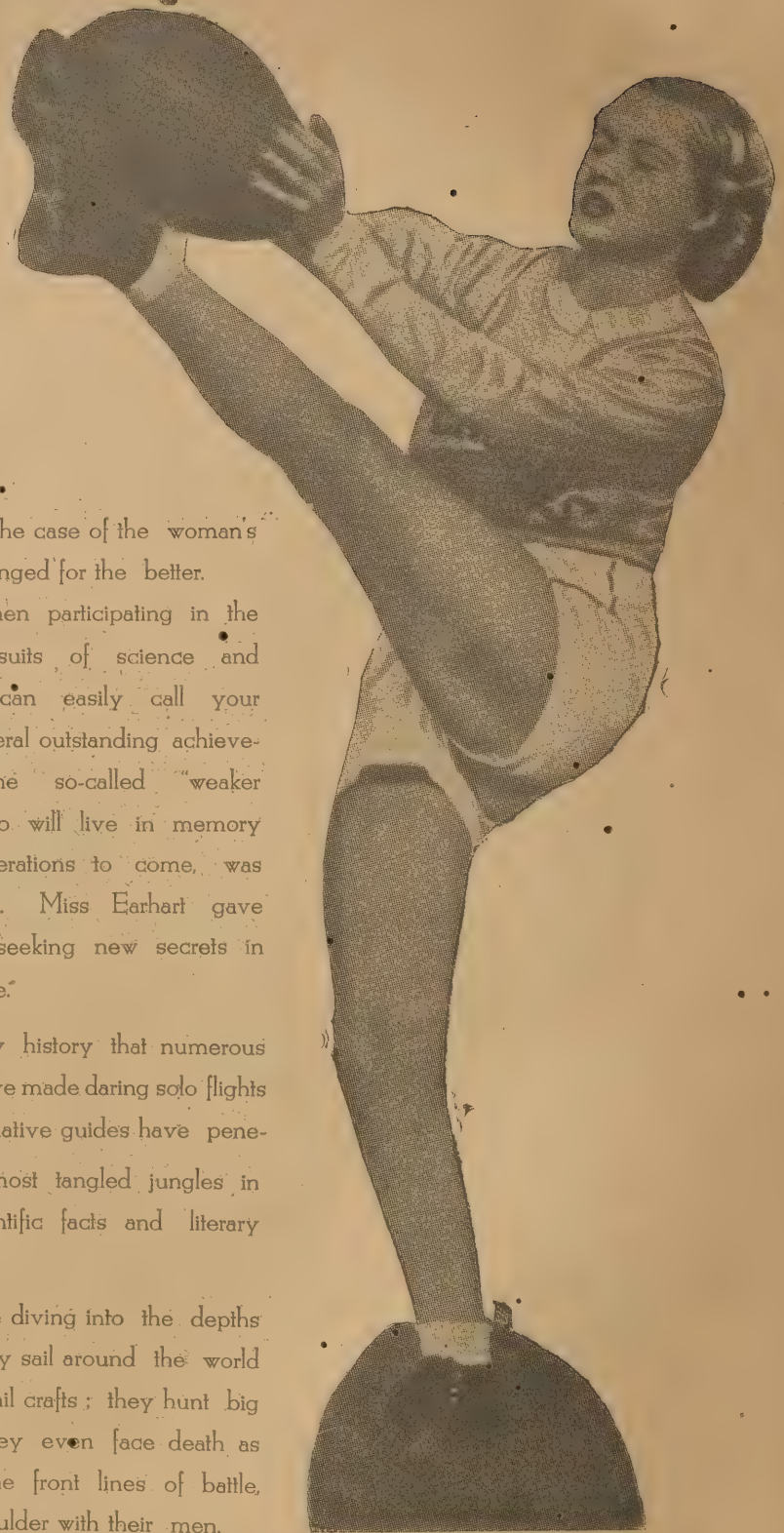
As for women participating in the dangerous pursuits of science and exploration, I can easily call your attention to several outstanding achievements by the so-called "weaker sex." One who will live in memory for many generations to come, was Amelia Earhart. Miss Earhart gave her life while seeking new secrets in aviation science.

It is already history that numerous other women have made daring solo flights and with only native guides have penetrated into the most tangled jungles in search of scientific facts and literary material.

Women are diving into the depths of the sea; they sail around the world aboard small, frail crafts; they hunt big game; and they even face death as they stand in the front lines of battle, shoulder to shoulder with their men.

All of this has convinced me that women have reached a place in the world to-day equal to that of men.

Watch the modern Miss!



Patricia Ellis proving her prowess with the ball.

Meet Your Favourite Stars— If You Are Lucky!

by Sudhirendra Sanyal
Propaganda Officer, New Theatres, Ltd.

Which is more sensitive—the 'mike' or an artiste's mind?

Well, both react, in their own way, according to efficiency and temperament.

Even if you have never faced a 'mike' in your life, don't ignore this tiny instrument. If you have known stage-fright, you may have the same feeling before a 'mike'! Mikes have converted steady speakers into casual stammerers. I invite all non-believers to visit a Broadcasting Studio for a personal test.

All big artistes behave more or less in the same way as the mikes. There are no less sensitive than a blessed microphone. But they seldom demand the same penalty from those who are inclined to suffer from a temporary lock-jaw!

Artistes are mostly desired by their countless fans and admirers for (1) a

direct 'darshan', (2) an indirect 'darshan' and (3) an introduction by post, (4) or marriage.

A 'direct darshan' is only possible through a friendly source, provided both of you are in possession of the desired passport.

These human 'mikes' are a lot much better behaved and tolerant, provided you approach them at the right moment



Pahari Sanyal



P. C. Barua

for a frank and friendly chat, without trying to tax their patience. They are ready to answer all your pertinent questions, provided they are not too personal.

Take Saigal for instance. He is a



Kanan

fine fellow, speaks a number of languages, is very fond of horse-riding, and big cars. Talk to him about music and you are his best friend. He is always at your service till night-fall.

Pahari is open to answer all sorts of intelligent questions, in any four popular languages you like. He is a well-informed gentleman, a good talker and a debater well-known for his amazing gift of eloquence.

Saigal and Pahari will both gladly sign your autograph book. But they seldom give their photos. They are hard to tempt where publicity is concerned.

Kumar P. C. Barua is a gentleman with a sporting instinct. His inherent love for art, poetry and music is as well-known as his passion for big-game hunting. Once a race-horse owner, Barua is popular both on the Turf and

not only blood, breeding and education, but has the tongue of a necromancer and is sure to cast its spell on any heart, hard or soft. He is as versatile in private life as he is on the screen. He is a Billiards-Champion, an Orphanage Secretary, a veteran journalist, an organizer of many useful and useless organization and, what not !

Adorable Amar Mullick is an old timer who is always at your service, provided you tackle him alright, without offending his sentiment. He runs his own private canteen for his guests. Tea, sweets, fruits and biscuits are his special offering, followed by a smile, which is genuine !



Sisir Bhaduri

Nawab Kashmiri, a pleasant and benevolent gentleman of the orthodox school is always a good companion. He is sure to be delighted with the approach of a pleasing guest. He loves horses and church—a rare combination !

Indu Mukherji and Sailen Chaudhuri, are not exactly the Laurel and Hardy type in private-life, as you are apt to surmise ! They are soft nuts to visitors and can be safely cracked ! Don't ask them to autograph your book. Each of them will require three odd pages to fill at a single stroke, since they

believe in documentary friendship, as a more potent weapon to win your confidence than casual talks !

Pankaj Mullick, the actor-cum-music director is both artful and artistic. He is a man whose interest can be easily aroused, if you keep your conversation restricted to music.

Lila Desai has the schooling of an English girl, and good breeding. She is steady, frank and friendly to her visitors. You can start your conversation on the art of dancing.

Kanan is shy like a winter rose-bud. Polite to the very back-bone, she talks sweetly and softly to her guests. Her modesty is one of the poignant charms of her character. Unlike the types which she represents on the screen, she is simple, unaffected and frank.

Chandravati's pleasing personality, easy manners and graceful talks are sufficient indications of her popularity. Her pair of magnetic eyes, convey more than what she says !

Molina, an all-round finished artiste, is extremely shy of her admiring
(Please turn to page 114)



Chhaya Devi

Molina

outside. He is a Bohemian in thought and outlook,—a man with progressive ideas, with an unending thirst for the Unknown. He, like a real artiste, lives in divine dissatisfaction. You can open your heart to such a man without hesitation or preparation.

Najam and Bhanu Banerjee represent the most romantic types, who will readily shake hands with you and exchange their heart. They are homely with strangers and will probably accept your invitations, provided they are not too formal.

If you happen to be a story-writer or a novelist, rest assured, you will have enough of hot and original stuff from Bhanu to feed you for one full year !

Nemo the heavy-weight, has a lighter heart. If you want to be amused, meet this jolly good fellow. He has

Thrill Pictures Last Longest

by Michael Curtiz

Thrill pictures ring more bull's-eyes at the turnstiles than any other brand of film entertainment.

Everybody likes to be on a winner. Thrill pictures are winners. So I like to direct them.

It is true we have had many cycles of successful pictures. There have been mystery cycles, gangster cycles, G-man cycles, screw-ball comedy cycles and every other cycle. But cycles are short-lived. They come and go.

Thrill pictures, however, were with us at the very beginning of the industry and they have remained with us through all the changing eras, through silence and sound. They are still with us and will continue to be with us because they have been more consistently successful than any other kind of film.

Back in the days of the first motion picture, thrill pictures, which were tolerated at first as only a passing fancy, maintained popularity the longest. As they gained a foothold in the public's favor, there came into being such thrill stars as Pearl White, Helen Holmes and others who specialized in dealing out chills and shudders and frightful shrieks.

Even aside from the serials, the pictures of the past most clearly remembered to-day are the thrill pictures. "The Birth of a Nation" certainly was a thrill picture. Another, "Intolerance," was a D. W. Griffith panorama of spectacle thrills.

"Ben Hur" was a thrill picture. So was "The Big Parade," "Captain Blood," "Down to the Sea in Ships," "Wings," "Hell's Angels" and scores of others which, aside from being as fresh in our memories to-day as they were yesterday, rang up record-breaking box-office receipts.

The greatest grossers among silent thrillers were "Four Horsemen of the Apocalypse," \$4,500,000; "Ben Hur," \$4,000,000; "The Big Parade," "The Birth of a Nation" and "The Covered Wagon," \$3,500,000 each.

We have had many outstanding star teams, such as Gilbert and Garbo,

Francis X. Bushman and Beverly Bayne, Valentino and Nita Naldi, Gloria Swanson and Thomas Meighan, Ronald Colman and Vilma Banky, Wallace Reid and Cleo Ridgely, Douglas McLean and Doris May, but none could be rightly called thrill-star teams.

We have popular star teams of today but they also fall short as thrill teams. While they may continue as excellent box-office teams, conditions of the day have created a place for a new co-starring field, thrill-star teams.

So far, the thrill-star team is limited. Perhaps the newest one will be created after the public sees Brenda Marshall as Flynn's sweetheart in "The Sea Hawk".

Anyway, I'll still bet my money on the thrillers.



Brenda Marshall as she appears in "The Sea Hawk"

Three Bright Stars of the Season ! which will Brighten up your Holidays



PRABHAT PICTURES'

Outstanding Devotional

Sant

Dnyaneshwar

Direction :

DAMLE & FATHEHLAL

Cast :

YESHWANT, SHAHU MODAK,
SUMATI GUPTA, MANJU.

AT :

PARADISE



KRISHIN MOVITONE'S
POPULAR SOCIAL

**SHAP-
MUKTI**

Direction : **P. C. BARUA**

Cast : PADMA, ROBIN, BARUA,
SARAJU, NIRMAL, JIBEN,
NIBHANANI, GAYETRI



AT :

UTTARA

**FILM
CORPORATION
OF INDIA LTD.**

Presents :

HINDUSTHAN HAMARA
A KRISHIN PRODUCTION

Direction : **RAM DARYANI**

Cast : PADMA, JAMUNA,
NANDREKAR & Others



Distributors

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JYOTI

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Thikadar

THIKADAR

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The dream of the Himalayas
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INCOMPARABLE STORY

WONDERFUL DIRECTION

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MUKHERJEE, ABBAS-
UDDIN, RENUKA ROY,
CHITRA DEVI,
KAMALA (JHARIA) &
Others

Director :
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Matwali Mira

who SINGS THE Popular
Hymns of God in her Melo-
dious voice.

with Kamala (Jharia) Master Nishar,
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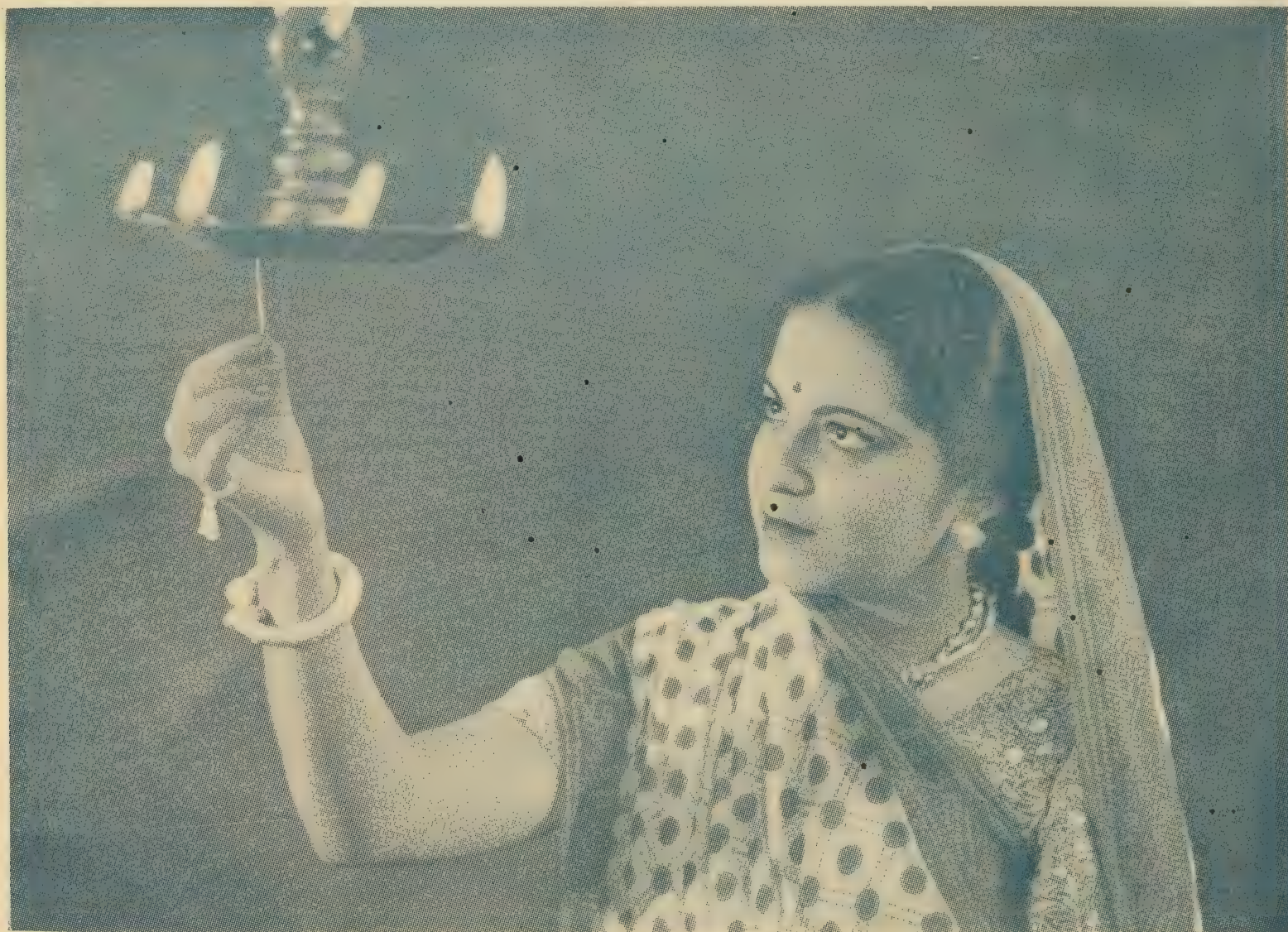
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wealth contrasted
with Poverty

„ science ... Devotion
„ Massacre ... Humanity

WITH Ahindra, Durgadas, Jyotsna Gupta,
Panna, Tulshi, Satya, Bhumen, Chitra,
Renuka, Kamala (Jharia), Abbasuddin
and many others

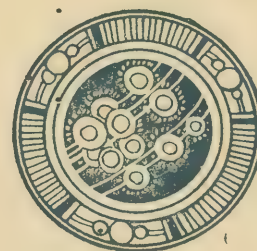
Director—Premankur Atorthy
Dialogue—Sachin Sen Gupta

Distributors : **EMPIRE TALKIE DISTRIBUTORS,** Calcutta



ROSE

She looks a picture of loveliness in Prakash Pictures' "Mala", an emotional social drama which has been jointly directed by Mohindra Thakor and P. Jairaj.





LOVE MAKES THEM LOVELIER

Prem Adib and Sobhana Samarth are co-starred in Hindusthan Cinetone's latest success, "Soubhagya".

Listening In On Charm

by Jeanette MacDonald

What place does a pleasant speaking voice occupy in this business of feminine charm?

In my opinion, it occupies the very first place. Yet, the cultivation of a lovely voice is overlooked completely by more than nine-tenths of the women who wouldn't think of leaving their homes without being exquisitely groomed.

The speaking voice is more or less of an unconscious thing. A woman can look in a mirror and see herself. She can tell whether or not her coiffure is becoming, whether her make-up blends in colour harmony with her gown, whether her finger-nails are perfectly turned and shaped. She



A traveling salesman who heard Jack Conway as a passenger brakeman, calling out the names of railroad stations, persuaded him to get into the theatrical business. Today, Mr. Conway is one of the outstanding directors in the motion picture industry.

Jeanette MacDonald is being congratulated by her husband, Gene Raymond, at the conclusion of a successful concert at the film capitol's venerable Philharmonic Auditorium.



can't see her voice—and she can't hear it as others do. Because it is unobtrusive, she neglects it entirely, and all of the grooming, all of the beauty, all of the hours spent before a mirror, can't make up for a strident voice which grates upon the nerves of all who may hear it.

The question of how to discover whether or not a voice is pleasing is not a difficult matter. There are any number of ways.

First of all, there's your family. No more honest critics can be found anywhere. The trouble with most of us seems to be that criticism from the family is belittled on the grounds that criticism is a relative's prerogative, and one that is made the most of at all times. But give them an honest question and you can expect an honest answer. If that answer is negative,

lose no time in doing something about it.

The most practical way in which to improve the voice is by making inexpensive recordings. Records can be made for a very small sum now-a-days.

Talk before the recording machine. Then take the record home and study it. Make notes of the speech and voice faults that you discover. Keep them in mind during the most casual of conversations and strive to correct them. Then make another record and watch the improvement. It doesn't take long, because improving the voice is something which may be practised almost twenty-four hours a day and under any circumstances.

The technique taught to singers is another method through which speaking voice faults may be corrected. For those inclined musically, such a course

(Please turn to page 54)

LALJI HEMRAJ HARIDAS

Sends The Puja Greetings

With Best Wishes to
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and

OFFERS YEAR'S
MOST OUTSTANDING
SOUND BOX-OFFICE
HITS — — —

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and

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87, Old Chinabazar Street, CALCUTTA

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350, Dalhousie Street, RANGOON.

Grams : "Laljifilms"

Come To Hollywood If You Have Talent

by Gregory Ratoff

It has been said of me that I murder the English language, and acting out everyone's part is one of my most ridiculous hobbies. Some have said of me that my Russian accent is so thick, that it takes a genius to understand what I am saying. I have been accused of being the main character of a thousand hilarious tales, yet I care not.

I don't mind what people say of me, because I am the most grateful human being on the face of this earth. Having lived through the bloody Russian massacres and pogroms, having been without food and drink many times, having known what it is to be afraid to speak and think freely, I thank God for living in a land where men can enjoy the gifts of nature, and praise His blessings, without fear.

My life began in Samara Russia where I studied law at the St. Petersburg University. Somehow my heart wasn't in my education and I decided to take a fling at dramatics. This was my forte, acting. I envied only one other person than myself, the director. I made up my mind then and there that I would be a director.

But that decision wasn't easy. People had me typed as a comedian and I could get no other work. In New York City I was given comic roles and was fortunate enough to have a talent scout see my work and called

me to Hollywood for a role in "Symphony of Six Million." I tried to convince film producers that I could also direct and while I might not know the technical side of film, I certainly knew human emotions and realism such as suffered and enjoyed by many people. But everyone laughed at me. They told me to stick to acting.

So that made me very decisive. I would direct my own picture. When England called me for a comic role I decided I would show Hollywood and pleaded with English producers to allow me to produce my own film. The picture "This Woman In Mine" might have been a terrific success had I allowed someone else beside myself

in it. I not only wrote the story, directed it and produced it.....and if anyone else was in it, it wasn't because I knew about it! I wanted it to be entirely Ratoff!

Hollywood had indeed heard of my picture, and instead of receiving acclaim for it, I was the "Forgotten man." I wouldn't be downed.....at least not yet. I asked permission of executive Darryl B. Zanuck to write scenarios, without pay. I wrote two, that were selected for producing, and allowed to direct them. They were not what one might select for Academy Award honors, but it proved to myself that I really could direct films and

(Please turn to page 54)



Gregory Ratoff directing a scene for his latest film, "Public Deb No. 1".



WADIA'S

DIAMOND QUEEN

FEARLESS

NADIA

A Wadia Movietone Picture
Featg. FEARLESS NADIA

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Coming

Wadia Movietone's

MANTHAN

This Fillum Business

(Chronique Scandaleuse)

by N. Bulchandany, B.A.

Proprietor, Cosmopolitan Productions

It is possible that my competency to write on this subject will be questioned by some, but I feel that a nine years' association with those in the line enables me to state, with a certain degree of accuracy, facts and incidents which throw an interesting light on what happens during the making of a picture and which the public do not see.

Every now and then some one revives the theme that all those connected with the *Fillum Business* are robbers and racketeers to a greater or lesser degree. Herbert Spencer, no doubt, had these people in mind when he uttered his famous statement that the only code that the commercial world recognises is "cheat and be cheated." A comparison of "Public Limited" companies with "Private Limited" ones only confirms John Ruskin's contemptuous assertion that this new kind of commerce is not exclusively unselfish.

The three main branches of this business are Production, Distribution and Exhibition, and as all these only thrive by advertisement, Propaganda has come to be almost as important as the others. Let us take these one by one and examine the works.

Production is undertaken by (i) Large Public Limited concerns; (ii)

Private Limited companies in which friends and relatives join hands to get together a few lacs of rupees and work on a comparatively economic principle; (iii) Independent producers with unlimited resources to whom picture-making provides but a cloak for numerous nefarious activities; and (iv) finally, small one or two picture independents who usually die before their maiden venture sees the light or become extinct while producing the second.

In a few words I wish to recall how one of these Public Limited concerns collected the working capital, required for producing its several pictures and equipments for a studio. After the necessary lac or so had been subscribed to enable a start being made, and as soon as the want of further funds was experienced, the clever brigand who had the run of the whole show rummaged for and found a minor Marwari about to come of age. A Garden Party was arranged at Dum Dum where the dupe was entertained with choice wines and flattering speeches, and shown the attraction of this new *Fillum Business*. According to plan, the cheats offered to let the lad have the opportunity of free access to all the fun of the "films" and in order



The writer.

to give him a "position of authority" the solicitor to the concern suggested the creation of a new position, "Finance Secretary" to the Company. An honorarium of three hundred rupees was to be paid to the big boy for doing nothing but enjoy himself, a car was purchased for him to take him to this work. The solicitor was also given a new automobile for his ingenious suggestion about the title of the special appointment and services in securing the booty. Incidentally, the Marwari lad forked out a sum of four lacs to finance this excellent company which provided him a position, an income of three hundred rupees a month and no end of pleasure. Needless to say that the pleasure was shortlived, and did not continue after the "skinning" was completed.

In a year or two, when these four lacs were through, and the pictures failed to bring in returns, another party was enticed from outside Calcutta. A well-appointed bungalow was engaged at Barrackpore where each female star

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CALCUTTA

in the company was asked to entertain the guest of honour for a day. The dupe was left lighter by just over a lac.

A funny incident is recalled in which, the tricksters took a prospect for an airing near the Victoria Memorial, where a pretty young Bengali lady appeared to be a likely victim for nefarious activities of the *would-be financier* and his friend. Constant trailing of the lady took them to a house in Central Avenue, where on encouragement from her they entered to be secured within locked doors, and severely belaboured. The financier was luckier as he got off rather cheap, but the confidence-crook got all he deserved.

The method of attack adopted by an independent producer deserves a mention. His own mistress was utilised in playing upon the fancies of a 65-year old Marwari gentleman. As it happened, the woman conceived shortly after, and congratulations were showered on the Marwari for *something* of which he was innocent. But conceit played an important part in divesting him of a good sixty thousand.

Of the Distributors there are some who are in great demand, for they normally are attached to the principal producers and have little time for the independents and the one-picture-men. These great guns when they are in town are naturally well-received and well-treated by their patrons who spread their path so to speak with the choicest flesh findable. How is it then possible for them to find leisure for the producers who are not so well-off?

Some society girls who have

entered the profession are out-doing the regulars. When a Hindu becomes a convert to Islam, he ends up by being a bigot. These erotic boa-constrictors, the so-called society girls, hold the lamp to the strumpets in every branch of their art. For interesting distributors in their own excellencies and incidentally the merits of their own pictures, this class of actresses has no equal. And the large studios specialise in retaining these female *Byrons de nos jours* who are merely out in search for thrills.



Ariman Banu is half-Turkish and half-Yugoslavian and recently took all New York by storm by dancing with two live cobras!

The dishonesty of exhibitors is a byword in the Indian Film Industry. Not that there are no honest men among these, but the others preponderate. The methods adopted for fleecing of producers and distributors are as varied as the human nature itself. But in the main, it may be said that production of fictitious returns is the final result. When the distributors have

representatives to check up on box office sales, dust is usually thrown into their eyes by the simple dodge of keeping duplicate sets of ticket books, the distributors and producers only share the earnings out of one set. The representatives appointed are usually so ill-paid that even a small bribe is sufficient to purchase their loyalty.

A further source of loss to the independent producers is the common practice of unhealthy competition between showmen, who adopt every conceivable device to deflect the audience from the houses of competitors. Staging of side attractions on one's programme is legitimate, but little can be said in extenuation of the practice of buying up low class tickets in a competing house and reselling them in still lower rates to bring discredit on the picture. Men of ill-repute and goondas are often hired to create disturbances in show places merely to prevent respectable audiences from attending such, for the exhibitors realise that as long as human nature is what we know it to be, people will go to cinemas for amusements, but will prefer the more respectable haunts.

Film propaganda and film journalism, the youngest branch of the industry, has acquired an equal if not greater share of mal-practices. Hectering of distributors and producers into advertisement contracts, and blackmailing of the independent and small scale men is the order of the day with these fellows. Ill-conceived notions of their own capacities and privileges lead these men to excesses, which the regular newspaper-men and journalists would shudder at.

I am not aware of the state of things in the Madras Presidency, but in the Province of Bombay, two of the

leading film papers are at loggerheads. Each one accuses the other of black-mailing, and when one of them praises a production, the other is sure of maligning it. It is difficult, under the circumstances, for the public to form a correct estimate of a forthcoming picture. If these two papers, which are admittedly well written were only to tell the reading public the truth about everything, how much good work may be done!

In Northern India the Urdu film Press is in a very sad state. The visits of those connected with Urdu Film Journals in the land of the five rivers, to the metropolis are not few and far between. An it is quite common with such men to buy pleasures in the houses of pretty, petty and powerful actresses on the promise of free and favourable publicity. A day or two of concealment in servant godowns, a night or two in the embrace of film artistes a chiding or hiding at parting and with their few belongings packed into a rickshaw or taxi according to means, they are back at Howrah station en-route for home, to tell more lies to their readers, about their heroic exploits. Of course, there are exceptions among these also, but they merely prove the rule.

The English section of the Film Press in Northern India is on a comparatively cleaner standard. If not as well got up as their Bombayemporaries, the Punjab Film Journals least are packed with interesting ding matter. Mr. Ranbir of Nawai Vatan secures advertisements on the strength of his own character (and the weakness of his clients and patrons).

Mr. Berry tries to emulate Bernard Shaw by sensationalism, fails in achieving popularity and succeeds in being misunderstood. There is sting in his writings, but that is usually reserved for the big producers, the small one is beneath his notice. A sting may be valuable asset to the little bee, but do we love her for it? We value the honey more!

Messrs Gajanand Sharma and B. R. Oberoi are men of their moods and only when the Omar Khayyam spirit prevails do we get the best out of them. Of Ajit Prasad and Gobind Sahai I know little, for they seem to hide in their oyster shells. May be they are saints among men, but among their compatriots they appear out of place. Messrs. Dar and Prasher, I note, are out only for the encouragement of the industry and not for personal triumphs. Messrs. Kumar, Bhatia and Chopra however, work strictly on the basis of give and take, and their own comrades are always sure of their favourable comments. Mr. Broca rushes in there where his Comrades fear to tread and sets out on his jehad against all in the film line.

In Bengal we have two film editors who sign their articles, Messrs. Chandrasekhar of "Dipali" and N. K. G. of "Amrita Bazar Patrika." Their writings are characterised by a spirit of sincerity, genuine helpfulness and constructive criticism. To others I wish to make but a passing reference, for little value can be attached to the word of those who have not the courage to declare their identity.

FREE !! Gold Talisman
(Govt. Registered)
given by a sage
in the palace of Maharaja of Tip-
perah, infallibly cures any disease
and fulfils all desires.

SHAKTI BHANDAR (Estd. 1928)
P. O. Auliabad (Sylhet). ASSAM.

1193

Come To Hollywood If You Have Talent

(Contd from page 49)

since then have been directing many films, among them "Daytime Wife" "Under Two Flags" "Rose of Washington Square," "Hotel For Women," "I Was An Adventuress" and "Public Deb. No. 1."

If you are talented and the desire to prove your ability is the only obsession in your life, then first find out if your talent is really worthwhile. If so, come to Hollywood. There are those who will say that Hollywood is brutally unresponsive and will not give you the opportunity to show your capabilities. But I have proved to myself and to my friends and my wife, the stage and screen star Eugenie Leontovich, that if one has the perseverance and the will to succeed, that nothing will prevent your success. Don't be easily discouraged.

LISTENING IN ON CHARM

(Contd. from page 47)

would not only be beneficial, but enjoyable as well.

In the final analysis, any time spent in developing a distinctive and pleasing voice is time used at the best possible advantage. The most exotic beauty is forced to take second place to a woman whose voice magnetizes those about her. It is a social asset that no woman who longs to be admired can afford to neglect.

AN INTERNATIONAL PICTURE IN MAKING



A remarkable working still of Wadia's "Raj-Nartaki" showing Director Modhu Bose (right extreme) taking a crane shot of a dance ensemble. For the first time an Indian company is making a picture in three versions, Hindi, Bengali and English, the last named being for the international market.



The same scene as it will look on the screen. Sadhona Bose (in dance pose) stars in all the three versions of "Raj-Nartaki".



"Raj-Nartaki" is truly an all-star-cast film. In the above scene are seen Protima Dasgupta, Priti Mazumdar, Benita Gupta and Bibhuti Ganguly. The picture is not wanting in humorous interludes and the above is an inviting sample of same.



Sadhona Bose and Madhav Menon dance as Radha and Krishna in an interesting sequence of the film.



Monmatha Ray (right), the reputed Bengali playwright and the author of "Raj-Nartaki," makes his screen debut in this picture, and is seen here with Provat Sinha.



Baburao Pendharkar and Meenaxi
in stellar roles of "Amrit".



Meenaxi seems to take delight in
teasing Salvi. You naughty girl!



Master Vithal and Lalita Pawar
make a loving pair in "Amrit".

NAVYUG STARTS WITH "AMRIT"

Navyug Chitrapat Limited is the latest entrant in the field of film production and has made an auspicious start with "Amrit," which stars Baburao Pendharkar and Meenaxi. The picture abounds in panoramic beauty of Goa, the Southern paradise, and is directed by Winayak. The reason you find all the stalwarts of Huns Pictures within this new company's fold is because the former has merged itself into Navyug Chitrapat Ltd.

INDIAN & WESTERN MUSIC

by N. T. Dikshit, M.A.

Music all over the world had its beginnings in religion as handmaid—when the heart is lifted towards God, music flows automatically and conversely music helps to lift the heart towards God. The same is true of Indian as of Western music. In spite of difference of race, habits, environments and modes of expression, a fundamental unity runs in the essentials of both the musics, since music springs from the same root and source of inspiration. It is as it should be for Music is the outpouring of the Soul.

The Western classical music of such great masters as Beethoven, Chopin, Mozart and others cannot fail to appeal to the Indian audience. The Indian audience cannot also fail to observe similarity to Indian music in some parts at least of nocturnes of Chopin, the works of Rossini or Mendelssohn and other masters of the Western Art. The experience of Western audience, I believe, should be similar when listening to Indian music. This is true not only of Western and Indian music but of all music. What often comes in the way of realisation of that unity is ignorance and prejudice. The moment ignorance and prejudice are overcome you feel

the same blood throbbing in you as in others, the same emotions and passions in others' lives as in yours. So also in music all over the world, the fundamental unity is there although the modes of expression are peculiar to various peoples and are formed and developed according to the environments, climatic conditions, mentality and idiosyncracies of the people. This difference in the modes of expression gives the appearance of alienness as it were between one music and the other but despite this difference a lover of music will not fail the fundamental unity between the music of his country and that of any other country with a little patience and sympathetic understanding. Fortunately in these days radio has brought to our homes musics of the whole world. Turn to any station and

few of us would fail to find some part which would not be appreciated or would not appeal, particularly if the music be instrumental.

In the old world even up to the time of Hebrews and Assyrians music had religious significance only. It was only later among the Greeks that music attained the dignity of art. They were the first people in the West to set poetry in music although their music was a sort of rhythmic diction and their accompaniments were used with the main purpose of accentuating the rhythm. This mode of rhythmic singing and instrumentation has left its mark on all Western music especially light music. The Greeks were the first people to make a systematic attempt to introduce permanent notation also. The Romans added little to the knowledge of the musical art or science but they constructed new instruments like organ and bagpipe. The next epoch in the history of Western music began with the rise of Christianity. Gregorian chant, the emotionally religious music in south France, the development of minstrelsy in the Celts and Saxons and the beautiful chorals of



A distinguished gathering of music lovers at a recent meeting of the Chittagong Cultural Society, where this interesting article was read.

Martin Luther all added to the development and spread of music in the West. The next epoch of advance in the west came with the age of Operas which gave to music the touch of imagination and ardour it needed and also the impetus to the construction of new musical instruments as well as the perfection of those in vogue. Although harmony was used in crude form all along, it was, only during the eighteenth century, that harmony or the use of chords became scientific and revolutionised musical composition. From that time onwards harmony or the simultaneous sounding of different notes became more and more predominant and gained increasing importance in Western music.

Later on Western music separated into national channels. The German school was characterised by its accuracy and powerful use of instruments. Italians sought for beauty, purity and striking melody. Their music of all Western music has most resemblance with Indian music. The Scandinavians aimed at music of a stirring patriotic character with emphasis on rhythm rather than melody. In England light Opera and Choral music were developed largely. In America French influence has been dominant. In spite of these developments on national lines harmony was a common factor and was freely used in all those music.

It is true that harmony gave majesty and transformed a simple melody into a powerful stirring work of art and that is the main reason why harmony captivated the imagination of Western artists and is used to such an extent

that the popular belief has come to be that Western music is based on harmony. It must be remembered, however, that melody is primary and harmony is used to embellish, adorn and support a melody. It would be more correct to state, therefore, that Western music is comparatively simple melody in complex harmonic settings. This type of expression of music suited also the active, forceful and congregational temperament of Western people. Western music is thus comparatively more forceful, full of life and vitality and vivacious.



R. C. Boral, whose orchestral music in motion pictures has popularised both Indian and Western tunes.

The origin and beginnings of Indian music are enveloped in mystery and darkness. It cannot be disputed however that Indian music is at least as old as the Vedas. Definite Rules are laid down for chanting and singing the Vedas and they possess all the fine elements of the present music with a kind of notation to denote the metre and mode of chanting. Music must therefore have been established as an art in the Vedic period and must have

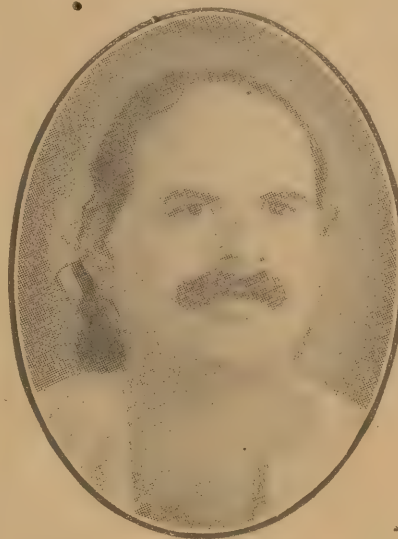
flourished through a long age following the Vedic period. During this period a number of sages laboured to perfect the art. Bharat, Kashyap, Sambal, Narad, Tumburu, Hanuman, Ravan and others were prominent among them but the works of most of these eminent sages are not available. They must have made intensive and extensive efforts to standardise musical scales, to explore the possibilities of various kinds of Rags or melodies by the varying of notes of standardised scales and to invent and systematise the science of Tals or rhythms. At the same time they must have studied the varying emotional effects of various combinations of notes or Rags produced in the human heart. It is said that at one time about 16,000 Rags and 300 Tals were in vogue in different parts of India. Later on this number was brought down to a comparative appreciable and systematic basis and the science was then brought to a high standard of perfection. With the advent of Mahomedans about a thousand years ago Hindu thought was somewhat marred and checked. Fortunately, however, the Mahomedans adopted Hindu music as their own but the features of old music were changed somewhat by their patronage and intercourse. The South Indian music did not come so much into contact with Muslim influence and is a safe index to the style of what Indian music was in early stages. It must be admitted, however, that Muslim influence helped to make Indian music more fascinating, embellished and pleasing. With the decline of Muslim power, the

art of music also declined. It received little support and no impetus from the state and deteriorated both in quality and quantity.

The present day music is what is left to us after it passed through a long age of decadence, lasting upto the beginning of this century. Fortunately it is now showing signs of revival and is passing through a period of transition. It is difficult to imagine the standard the art had reached in the hey-days of Indian music. The system of notation was limited to the basic notes of different Rags and Raginis and was never used to record all music. It was perhaps not practicable in the highly developed state of melody and it was not considered necessary also. Rules governing the science of Rags and Tals were considered enough and the use and elaboration of Rags and Tals were left to the genius and imagination of the artists. Each Rag and Ragini was not only named but a description of the image or mental picture embodying certain sentiments or emotions the Rag was best suited to evoke was also given. The success or failure of the artists was gauged by the emotional effects he was able to produce by his art. Just as poetry created mental pictures with the help of words, just as painting produced living pictures with the help of paint and brush, music with them was meant to produce mental pictures bringing out certain sentiments and effects with the help of musical sounds. Such kind of impressionism is of late gaining importance in Western music also. A musician was supposed to have power not only on human

audience in creating emotional atmospheres and pictures but also on nature. He can bring down rains, can set lights aflame, can set swings moving automatically, can captivate Tigers and wild animals and so on by singing particular Rags with perfection. Whether these results were actually achieved or not is not of particular value but it shows the high aims and ideals set before the exponents of the art.

I have given in brief the outline of the historical backgrounds of both musics to create a better understanding of the present position in which the two great musics of the world find



Pandit Onkar Nath Thakur, notable ustad and musical scholar.

themselves. Western music is specialising more and more in harmony, the number of chords in use is increasing day by day and the importance of impressionism is being realised. Indian music is in a state of torpor after passing through a long age of decadence and is just showing signs of revival. The question naturally comes to our mind what form will the renaissance of Indian music take?

Will it try to reach the old perfection and rely on melody only to satisfy the aesthetic tastes of the present generation or will it introduce harmony on a large scale as is done in the West for artistic effects. This question is being often discussed. There are some who believe that it is not possible to bring in harmony on a large scale in Indian classical music without marring its individuality and whatever was possible in that direction is already present in Indian music of today. Some believe that harmony can be freely used and far from marring the individuality, it will give a fresh impetus to Indian music. It is difficult to pronounce any opinion on these conflicting views. If Indian music is to be harmonised in the manner of the West, it will be the work of a genius who is also a master of Western music. None but a real genius will be equal to the task. The next question is how far Western music can benefit and enrich itself by contact with and study of Indian music. It must be remembered that melody is the basis of all music. The acquisitions in the field of melody by Indians of old reveal the highest efforts in the art, and they cannot be estimated by the standards of Indian music obtaining today. If Western music is to utilise these researches to advantage, her master minds will have to probe into old records, evaluate them and adapt them suitably to Western music.

Fortunately for Indian music many of the important instruments of old are still in vogue. Among the stringed instruments Tambur and Veena still

hold the highest position. Before the advent of Mahomedans they were the instruments of accompaniments, though Veena was played singly also. Tambur brings out all the harmony that is capable of being produced without being discordant and that is why it is considered a necessary accompaniment by good musicians. Veena is a highly perfected, sweet and melodious instrument. There are many kinds of veenas. Saraswati veena is the commonest of all. Veena is a difficult instrument and the mastery of this instrument is a life's work. Unfortunately for that very reason the number of veena experts is fast dwindling. Sitar is veena made easy and is an invention of Mahomedan period. It is hardly played as an instrument of accompaniment. The tuning order of Tambur, Sitar and Veena shows that Indian musicians of old knew well the principles underlying harmony and utilised them fully without giving rise

to any discordance. Guitar and mandolene of the West can be said to be counterparts of Sitar in some respects. Sarangi has been adopted as a common instrument of accompaniment from the time of Mahomedans. It was invented during Mahomedan rule and is played with a bow. The Western counterparts of this instrument is Violin. The main difference between the two is that the strings of Violin are thicker while the tuning of Sarangi is complicated. It has quite a large number of understrings which have to be retuned every time a scale is changed. These understrings are meant to resound when corresponding notes are played on the outer thick strings on the principle of consonance. This arrangement adds to the sweetness of tone, but the tuning is a tedious process.

There are many other instruments in use in Indian music and if I were to

describe all even shortly it would take a lot of time. The most striking difference between Indian and Western musical instruments, however, is that Indian instruments are comparatively larger in size but smaller in tone while Western instruments are smaller in size but louder. The only compensating factor in favour of Indian instruments being perhaps sweetness and melody of tone.

The number of Western instruments is a formidable one and I cannot attempt to describe them in the briefest terms even. This is because Orchestral music has been a well-recognised and developed art in Western music. Indian music in old days had no Orchestral music to speak of. All that was needed in Indian Orchestra was an instrument capable of playing all the intricacies of melody and an instrument to keep time. An instrument playing the basic note was also used and it played that note only throughout like a drone. The Orchestral music played in the present times is a recent innovation, but it is in conformity with the traditions of Indian music. The Orchestra or a number of stringed and wind instruments play set music of a certain Rag while in the intervals each instrumentalist elaborates the Rag by himself according to his talents keeping himself to time and as each instrumentalist finishes the set music is played by Orchestra. This kind of Orchestral music is best suited to the mode of expression of Indian music.

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RAM MARATHE VIMALA VASHISTHA
PANDE AUNDHKAR AMIR KARNATAKI
BABY INDIRA



*Directed by
VIJAY BHATT.*

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My Studies In Germany

by Faqir Mobammed,

L. C. C. (Lond), D. St. (New Jersey), F. R. A. S. (Lond).

nerve to expose before the rest of the film world His national life, character and rise to power. During the last Cinema Week at Venice, the following pictures were awarded honours; 'Der Kaiser Von Kalifornien' (The Emperor of California),

superb expounding of German Culture and Civilisation. 'Mannesmann' which was exhibited too, at the Venice International Cinema Exposition in 1937, was awarded the Cup of the National Fascist Party. The Tobis talkie 'Der Ammenkonig' (The Nursery Monarch) won a special prize at Paris. Besides, the exclusively educational attempt 'Rontgenstrahlen' received the Cup of the International Institute for cultural films at the 1937 Cinema Exposition. And again, the same picture which was shown at the World Exhibition at Paris won a Grand Prix for its distinction and distinguishing feature in contrast with other German films. Succeeding this, another educational product 'Sinnesleben' produced by the Universum Film Aktiengesellschaft, was also awarded the foregoing prize.

On June 18th, 1939, I landed in Berlin for the second time, after terminating my photoplay studies in London. And although I don't propose to draw a contrast between the German and the British film industries, on the whole it can be said without impunity that the former is more disciplined and organised than the latter. And the Nazi spirit never remains isolated from the theme. Films intended primarily for the local market betray an artistic and cultural finish, rarely characterised in German films over a decade ago. In brief, according to the verdict of my Berlin host, Director J. Riemann Junior, the industry of the last six years is exclusively "national," to suit the needs of the rising youth.

EXHIBITION FILMS

Nazi Germany is the Fatherland of talkies bearing the stamp of the educational policy and is striving every

'Der Verlorene Sohn' (The Lost Son) and 'Der Herrscher' (The Ruler) directed by Veit Harlan. 'The Verräter' (Traitors) directed by Karl Ritter and other educational films, 'Rontgenstrahlen' (the Progress and Research in X-Rays), 'Ein Meer Versinkt' (An Ocean vanishes), 'Sinnesleben der pflanzen' (Sensory Life and Growth of the Plants) and 'Mannesmann' which were all exhibited at the Paris World Exhibition in 1937, won twelve superior prizes, eighteen Diplomas of Honour and Distinction and twenty-two Gold Medals for 'Proficiency. The UFA masterpiece 'Schlussaccord' (Chord Final) was awarded the Grand Prix, succeeded by the 'Patrioten' (Patriots) which received the Diploma of Honour. 'Metall des Himmels' (The Metal of Paradise) which was exhibited in the last International Cinema Exposition at Venice, won a Gold Medal for its

DIRECTORS AND PLAYWRIGHTS

Nazi Germany has to-day a sumptuous stock of talented actors and directors who are already known in India, such as Emil Jannings, Hans Albers, Willy Fritsch, Luis Trenker, Willy Birgel, Mathies Wiemann, Carl Ludwig Diehl and Heinz Ruhmann, whose 'Der Mustelgatte' (The Ideal Husband) had a record run at the recent Paris World Exhibition. Amongst directors of repute, the outstanding

approval seems to go to Leni Riefenstahl, who directed the *Triumph des Willens* (Triumph of Will) a film of Nazi determination, courage and initiative, which is a monumental document of the national resurrection in Germany. But however, Johannes Riemann, Detlef Sierck and Veit Harlan are no less unimportant. The well-known native stars are Marie Åndergast, Sybille Schmidt, Heli Finkenzeller, Ida Wust, Lida Barrova, Olga Tschechowa, Brigitte Hornes, Lil Dagover, Lilian Harvey and others.

AMATEURS' FILMS OF 1939

The latest trend in motion pictures is worthy of record. Besides the professionals, the amateur cinematographers have to their credit, a good many films intended for the primary and secondary schools of the Fatherland. And the subjects filmed are the following. These are all 2 reeler films of 16 m. m. non-inflammable technique, which are generally sold to the Education Ministry for circulation. Otto Schmidt, a young enterpriser has produced six news-reels on (1) Boy Scouts and Girl Guides, (2) Bridge-building, Swimming and Life-saving, (3) First Aid Ambulance, (4) Semaphore Signalling and Flagstaff Construction (5) Blood Transfusion Service of the German Scouts during the last World War, and (6) Fire Brigade Service in the last World War.

Schmidt's collaborator X-Ner, who served in the German Artillery in the last World War, has over a dozen news-reels to his credit. These are however having a touring exhibition in the hamlets of Germany which do not

boast of a talkie-house. X-Ner's Travelling Opera includes (1) Two reels on athletics for the beginner, weight-lifting inclusive of the various International Tournament lifts such as 'Military Press', 'Single-handed Bent-press', of America's Lionel Strongfort, the 'Anyhow lift' of London's Thomas Inch, the leg-lift, the neck-press, the teeth-press, the single-hand jerk, the double-hand snatch, throwing the discus and so forth; (2) Two reels on Muscle Control and Posography; (3) Wrestling for Self-defence; (4) Boxing



Lilian Harvey, English actress who became popular in German films.

for Defence; (5) Skating; (6) Boat-rowing, preliminary and advanced; (7) The A. B. C. of Ballet Dancing and the 'Biskra Waltz' as a body-builder; (8) 24 Methods of Deep Breathing; (9) Maxalding Physique-perfection course; Bar-bending and Solid Dumb-bell course; (10) Dangers of Strands and Spring-dumb-bells; (11) Roman Rings and their proper use, and (12) Harms of over-exercise and Hygiene for the children.

INDUSTRIAL SHORTS

In June last year I saw in the laboratory of Prof. Rosenthal at Berlin, four 16 m.m. shorts dealing with the treatment of (1) The Silk reeling and filature, weaving, dying, degumming and finishing processes and the technology of cotton and wool weaving with a background lecture; (2) Textile printing, designing and fancy embroidery work which is a little different from the Metallic Embroidery done at Srinagar; (3) Sugar distillation process; (4) The Chemistry of Paper. All these films were shown at some of the periodical night-schools of the Metropolis before juvenile audiences. At the moment, Dr. Rosenthal's laboratory was busy with two others on the Chemistry of Porcelain and Soap and Researches in Inorganic Chemistry, which promise ample educative possibilities for the local market, which is confined to the educational institutions.

MEDICAL SHORTS

The Advisory Council of the Society of Physicians and Surgeons in Germany has been devoting attention to the production of films suitable for the Post-Graduate Course in Medicine and Surgery. This is also a purely amateur attempt independent of any professional studio and always remains the copyright of the producers themselves. The first film I saw in this connection was a 16 m.m. short dealing with the latest developments in Pathology. Another original attempt is made by Dr. Rosenthal illustrating the surgical processes by the hand of Berlin's renowned chest-surgeon Dr. Sür Bruch. This film was highly appreciated by many

Indian students at Berlin who were specialising in the treatment of Tuberculosis. The first part of this short points out how consumption is contracted, its various stages, the possibilities of cure in the primary stages and its preventive measures. This is an Anti-Tuberculosis scheme which partially corresponds to the Indian talkie 'Dushman' of New Theatres. The last chapters of this production shows the

programmed life of patients in the Berlin Sanatoria, starting from the early sun-bathing period to the evening's rest.

• GERMAN VERDICT ON INDIA

My Berlin host, Director J. Riemann Junior, seems to have been impressed with the lonesome Indian talkie 'Achut Kannya' which was held as a prize-winning film in 1937 in India. Riemann who saw this film in the Metropolis and

who gave an appreciation of it to the local newspaper correspondents in May, 1938, was disappointed to state that no other Indian talkie had he seen prior to that, which was mature both in artistic and cultural finish. According to his own verdict, 'Achut Kannya' made a box-office in the local talkie-houses and that the entire technique of the film was second to none outside India.

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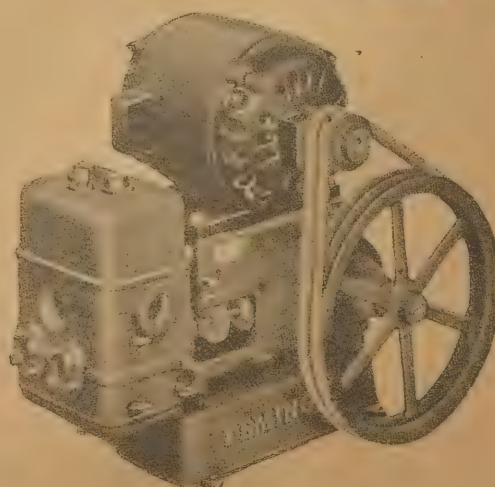
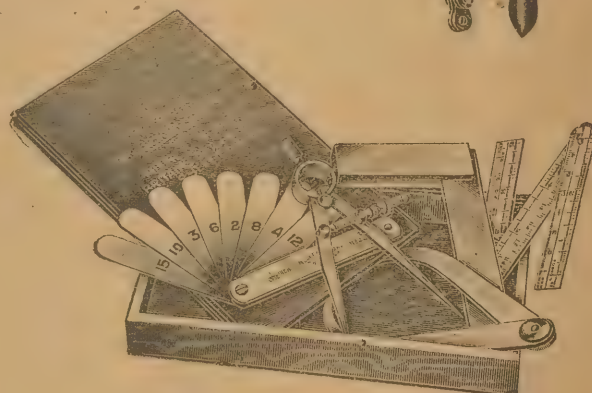
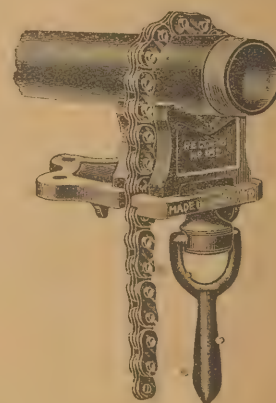
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STILLS FROM INDIA'S GREATEST DEVOTIONAL DRAMA "NARSI BHAGAT"



DURGA KHOTE reaches a new height in emotional acting in the female lead of this truly great picture.



BABY INDIRA and VIMLA VASHISTHA cover themselves with glory in supporting roles in "Narsi Bhagat."



VISHNUPANT PAGNIS attains screen immortality by playing the title role of this monumental production of Prakash Pictures, which has cost three lakhs of rupees, a record for an Indian film.



STELLAR CONGLOMERATION—Ram Marathe, the famous Gopal Krishna of the Indian screen, matches his talent against Durga Khote, and the result is electrifying. The picture makes its Director, Vijay Bhatt, an overnight celebrity.



MONIPURI NAGA DANCE

National Studios have made an enchanting dance-short, with Tarun Kumar and Yaimbi in the lead, depicting the famous dance of Assam. The picture will be released along with National's forthcoming social hit, "Sanṣkar."

The End Of The Cinema : An Inquest

by Nirmal Kumar Bhattacharjee, B. A.

Slowly the future fades in. The lights exposed out of darkness and sounds waved out of light. The days of mimicry gave way to that of resonant gesticulation. Directors began to find out subjects entirely depending upon speech than with fact. Colour too came simultaneously to exploit every possible hue. Now comes another period of transition towards the next development or evolution as we are allowed to call it.

There comes a question; and all the cine-experts and film-fans are alike watching listlessly whether all would come to an end for another new beginning; whether the present structure would reach a collapse and a new regime would be turning out in its place entirely novel and revolutionary in every aspect; whether all these colourful drawing up of characters, appealing situations, passionate emotions, blazing histrionics, skilful panoramas and sensitive pathos would come to a complete deadstop.

Cinematographic achievements first of all evolved out of the womb of scientific canons of argumentative deductions and inductions. The regions of experiment



Ratin Banerjee and Saigal in N. T.'s forthcoming attraction "Parichay" (Bengali)

and analysis laid down all those motive and regulative principles which are the guiding and elemental factors of motion-picture industry. So it is high time to watch what the scientific visionaries prophesy over the things to come.

The on-coming of a strange Circular Cinema fed by televising studios with a never-ending pageant of stereoscopic pictures in natural colour is what the technical prophets visualize. Talks of screen as large as theatre proscenium, spectacle mightier than ever, new marvels in sound-recording, new personalities with mastery over new techniques demanded by television movie-cameras and newer make-ups are the call for the future. But there is only one point, where all are univocal. That the story element which is the foundation of the film will remain completely as usual.

Some are of opinion that the real future of the film lies in its independence from the distraction caused by

the enormity of the whole business. They can see that beneath the perfumed flesh need resetting, and they are always experimenting to produce subjects singularly for the screen and I can assuredly say that their efforts have advanced the procedure to a far greater extent than the costly pictures which are nothing but the results of exploiting every new invention to the utmost.

With the very inception of talking pictures we began to see that everybody directed their utmost attention towards this only one goal. Their watchword became, to introduce more dialogue with all costs otherwise the result would be out of date.

The invention was valuable and marvellous beyond doubt yet it moulded the film into a pattern of foreign nature. Because it caused a check in the creation of atmospheric situation which is the life-breath of cinematographic science. The very same thing operated in the case of coloured picture. There

we see discretion is thrown into wind, and anyhow every possible touches and streaks are utilized without the least consideration for properly putting appropriate colours to the appropriate articles. And now comes the period of stereoscopic pictures; the skills of the technicians have been able to make the characters completely life-like.

But along with that appears another question. Whether through all these technical advances motion picture has yet been able to reach its goal vehemently; whether excellent photography, and smooth sound recording have assisted to keep that in front or beyond our views.

This is nothing but the subject-matter, the portraying of which entirely depends upon the methods. And I can well assert that for this very reason it is quite possible for a person only with a mind perfectly conscious

of true film values to approach to this particular problem with an accurate solution.

The need of making films on paper before the tackling of actual production has been admitted by all; moreover this is a practice with every body and everywhere. Consequently from that particular standpoint it may be prophesied without the least hesitation that this very paper will formulate the future. And that would come out from quarters even if that be not at all professional or experienced. Partially a bit of evolution has already been effected towards this direction by the documentalists.

Still there is another point of consideration. So long there would be life, evolution would operate. Therefore only to find out a formula and adhere to that forever will be of no avail. Always a march for better

and still better would go ahead. But the prime factor in that onward pacing should always be basic and formulative and the future would look for itself.

Therefore we should follow in the wake of the progressive documentalists at present, and estimate their limitations from fictional view-points endowing the principles with human drama and comedy. The stories must be framed in realistic settings and prepare to meet the criticism of those who can think of no way in which to produce pictures save within a studio.

We should anxiously wait for the day when this wide gulf between documentary and fictional films would be fully bridged up by the plans of imaginative directors and the fictional-documentary will secure world-wide appreciation. Then the real end of the film would gradually fade in.

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This Is Strictly Personal

by Deanna Durbin

I can understand why the movie-going public is interested in my personal life. Before I entered picture-making, I often wondered about other movie personalities, what they looked like off the screen, who was their latest romance, if they owned dogs, and did they really enjoy life every minute as the publicity staff would have everyone believe.

Now this is strictly personal, so here are some of the questions asked me in the fan letters I receive.

I don't like mathematics! Somehow I just can't find anything interesting in a column of figures or statistics, but History and French, I really enjoy these two studies immensely. According to the California State law, I must study...of all things...Music Appreciation, and

needless to say, it takes very little effort.

Do I read every fan letter? Yes, once a week I go over my fan mail, Mother sorts out the most important ones, and when an answer is required, I answer it. For the most part, the fan letters are more or less ones of admiration, and I am deeply grateful for every nice word and thought contained in these letters. At the present time I am busy corresponding with a whole regiment of French soldiers who are in the trenches. I was so happy to have been able to include 500 of my singing records in the boat that carried Red Cross supplies to France.

My favourite food? Spaghetti. It is fattening, and I must be careful not to add too much weight, as the

eye of the camera is magnifying. I am not overly fond of vegetables. I never drink alcoholic beverages, because I don't like their taste. Ice-cream in any form is my favourite dessert.

My most expensive habit? Buying fancy shoes. I do have a complex about my feet, and would rather have nice shoes than dresses or hats. If my shoes are smart and pretty, I feel happy. Sandals are another of my pet extravagances, especially Indian sandals, and the brighter their colors, the better I like them.

One fan asked me what my dresser-drawer contains. If I must confess, there is a diary filled with everyday happenings which will keep me amused when I get old and gray.

(Please turn to page 78)



(Left)
Deanna Durbin

(Right)
Deanna Durbin in company with Vaughn Paul, an assistant director in the Universal Studio, and the both are said to be engaged.



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**IN SEARCH of
HAPPINESS**

COSMETIC CRIMES

by Wally Westmore,

Make-up Chief, Paramount Pictures.

Women have been paying so much attention to their figures that they have forgotten a face usually sets on top of it.

It's a sheer case of over-emphasis.

A woman will stand for hours while a modiste fits a dress to her in a fashion that displays her form to the best advantage. She will spend days or weeks in the hands of a masseur, trying to lose a couple of inches at the hips. She will starve herself to cut down the waistline.

Then, she will go to the mirror and ruin the work of the modiste, the masseur and the dietician by throwing powder and rouge in the general direction of her face.

She will sally forth, confident that she will attract the attention which every woman feels is her right. She doesn't know that the few minutes spent before the mirror ruin the entire picture, simply because she applied her cosmetics without thought of the contours of her face.

No matter how expensive her gown may be, no woman is well-groomed unless her make-up is applied in a manner suitable to her face. This is true, also, of coiffures. A coiffure that is ideal for one woman, may ruin the appearance of another woman.

I view with alarm the rising tide of cosmetic crimes.

A Hollywood chorus girl knows more about proper application of her make-up than does a New York debutante.

Far too many women bleach or dye their hair.

That should never be done without long thought. Even Hollywood makes such mistakes. For example, Joan Bennett was a blonde for many years. She was very beautiful as a blonde. Then, she turned brunette for a picture and Hollywood woke up to the fact that

Joan Bennett was even more interesting as a brunette than as a blonde.

The keynote in beauty make-up, is to use a minimum, but to use it only after a careful study of the face has been made.

Don't try to change nature. Just help nature, and get expert advice on how to help nature. The cosmetician is just as much an artist as the modiste.

The following hints will be found to be very useful:—

Eye shadow never should be used in the daytime. Even at night, very little should be used.

Be careful with mascara. Too much makes the eyelashes look beady.

Never use a black eyebrow pencil. Use brown. Apply it with short strokes, instead of merely drawing a line. After applying it, brush it out with an eyebrow brush.

Eyebrow should only be thinned, not plucked or shaved off. Even in thinning, care should be used to follow the natural line of the eyebrow.

Lip rouge should always be applied with a brush. Use of a lipstick smears it beyond the lip lines and gives the mouth a greasy appearance. However, proper shaping of the lips to fit



Max Factor, Jr., demonstrating his art on Ellen Drew, a Paramount star.

(Please turn to page 78)

MAX FACTOR'S

Pan-Cake Make-up

Sometime ago, out of the needs to solve certain make-up problems in connection with Technicolour pictures, a new make-up was evolved by Max Factor, Hollywood. Visitors to make-up departments in all the Hollywood studios began to see little flat white boxes on the make-up tables. A young actress would come in, a moist sponge would be rubbed across the open box, then lightly over the girl's face...and suddenly she would actually seem to acquire a new complexion. Her skin would look soft and smooth as velvet, and tiny complexion faults would seem to disappear.

This girl was using Pan-Cake Make-up and it did not take long before she and all the Screen Stars started to wear this make-up miracle off-stage as well—and, of course, soon all Hollywood was talking about Pan-Cake Make-up.

Pan-Cake Make-up is easy to apply. There are only two hazards, ones you have met in powder: First, be sure the colour is correct. Second, be sure that the sponge you use to apply it with is not too wet.

Pan-Cake Make-up softens the fatigue lines, blurs blemishes, gives a smooth finish, and leaves a less "made-up" look than anything we've ever seen. It adds a glowing warmth to a sallow skin, heightens the charm of a perfect one. You may use this make-up for day as well as evening wear. Apply it lightly in the morning before you leave the house. It should need no repair before noon. Then, if possible, clean the face and re-apply it. This is good care of the skin, rather than a rule for Pan-Cake Make-up. If you can't do a clean-up, you can powder lightly over the make-up, to remove any slight shininess.

Actually, this make-up seems to improve the skin. This may be because the sponge to be effective must be kept clean, because the make-up itself is so light, and because it protects the skin from grime and dust. For those women who find it slightly drying, there is an invisible base to apply first.

The make-up should be carried well down into the throat, so that the face and the neck are the same colour.

BRUSH-UP FOR BEAUTY

Ruth Hussey illustrates how necessary the brush is to women in their daily beauty routine.



1. Daily brushing of shoes keeps them in the best condition and looking spotless. With care, the shoes will last longer.



2. A clothes brush should be used daily whenever a dress is worn. Vigorous brushing removes tiny particles of lint and revives the appearance of the dress.

(PLEASE TURN TO NEXT PAGE)

BRUSH-UP FOR BEAUTY

(Continued from last page)



3. One hundred strokes a night with the hair brush if you want your hair to have life and sheen.



4. The nail brush is an invaluable aid in manicuring but it also should be used in the home. Give your nails a workout with a brush while washing the hands.

THIS IS STRICTLY PERSONAL

(Contd. from page 73)

I always try to have a small bag of licorice stick candy. Because I like to comb and dress hair I have three miniature wigs which I dress differently every day. If I was not occupied in the movies, I probably would be a hair-dresser!

My most interesting fan letter comes from a white Russian, Alexis Holmonsky, who resides in Shanghai, China. His ten-page letter comes every month. He thinks I am a Saint, that my mission in life is to bring peace and light to a world filled with darkness. He asks my film producer to give me roles that are unsophisticated, and suggests that I do not kiss in any scenes.

How much money do I carry about with me, asks one fan. I rarely carry a purse, so do not have any money at all. At the studio I ask them to

give me credit for my lunches and magazines that I purchase. If I am driving home from the studio, invariably I find myself without gasoline for my car, and with no money about me, it is very embarrassing. Recently the gas-station attendant refused to believe I would bring the money as soon as I returned home and asked me to leave something as a security. I left my wrist-watch given to me by my boy-friend Vaughn Paul.

My pet is a black-haired mongrel called Tippy. Over a hundred pedigreed dogs were offered to me as gifts, but I prefer a dog who eats everything and needs no special care.

Am I going to be married? Why most certainly, but I don't know what year. When I found out the time, the place and the man, I will tell you but it will be strictly personal.

COSMETIC CRIMES

(Contd. from page 76)

the face is very difficult. Each woman should get expert advice on the shaping which is best suited to her face.

This also applies to cheek rouge. Some faces require applications in a triangular shape, others in an oval, and others in a spherical form.

Always apply a cream powder before applying either the rouge or the powder. Unless this is done, the natural oil in the skin causes the powder and the rouge to flake.

Carefully select your powder in order to avoid shades too dark for your complexion.

I cannot over-emphasize the need of expert advice on shaping of lips.

Only five per cent of the woman have mouths shaped to fit their faces. For some reason, that is the one weak point in nature's artistry. Consequently nature must be helped. Few women know how to do it. Almost inevitably, a woman with a narrow face will use lipstick to broaden her mouth, fancying that she is broadening her face. Broadening the mouth on a narrow face only makes the face narrower in appearance.

RKO-RADIO'S LINE-UP OF STARS



Ginger Rogers

On July 16, 1911, was born in Missouri a blue-eyed girl named Virginia Katharine McMath, who is to-day known all the world over as Ginger Rogers, screen's top-notch star. RKO-Radio has rightly cast her in no less than three pictures, "Kitty Foyle", "Two On An Island" and "Tom, Dick and Harry" during the coming year.

DIPALI

Puja Souvenir, 1940.



MAUREEN O'HARA

"They Met in Argentina" and "Three Girls and a Gob" will present this Irish beauty in a new light, both RKO-Radio pictures, produced by Lou Brock (maker of "Flying Down to Rio") and Harold Lloyd respectively.

DIPALI

Puja Souvenir, 1940.



CHARLES LAUGHTON

RKO-Radio's 1941 line-up includes two pictures of this great actor, "They Knew What They Wanted" and "Not Quite A Gentleman", directed respectively by Garson Kanin and Lewis Milestone.



Anna Neagle

Once a teacher of gymnastics and ball-room dancing, she is to-day one of the leading lights of the world screen. During the coming season you will find her in two Herbert Wilcox productions, "No, No, Nanette" and "Sunny", both RKO-Radio pictures.

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complexion," just like Hollywood's
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every tiny skin imperfection...and
stays on for hours without re-pow-
dering. First introduced in Techni-
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ANN RUTHERFORD, MGM Star



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My Beauty Story

by Rochelle Hudson

Beauty routines are so inevitably based on the lives we lead that one almost hesitates to make any recommendations which may not be suited to another woman.

Aside from the fact that the use of screen make-up requires sizeable amounts of cleansing cream, my personal beauty schedule is simple, but observed daily.

For cleansing I use an old favorite, Pond's, and apply it in two instalments, the first to remove the surface dirt. The second application is massaged into my face and neck, both to keep the skin soft and to stir up the circulation and exercise the facial muscles, which otherwise are not used unless we talk and laugh a great deal.

Unless I have a business or social engagement I do not use powder, and simply blend in a paste rouge, apply lipstick (with a brush because I feel it gives a clearer line), brush my eyebrows with a small oiled brush, add a touch of black mascara and that's that.

Everyday I give my hair a vigorous brushing with a whalebone brush covered with cheesecloth. It is surprising to find the amount of dust and grime which our hair gathers, even with this part of the routine observed daily. The results are well worth the effort.

In the summer months, when I spend much time in the sun, I take particular care to see to it that my lipstick is always fresh. The heat seems to cake lipstick. To keep the lips from looking hard and unattractive a completely fresh application three or four times a day is an easy solution.

FOOD & BEAUTY

by Andrea Leads

Beauty—particularly complexion beauty—begins in the kitchen.

I am a strong believer in the importance of a balanced diet, carefully arranged to benefit the blood stream and create as perfect a complexion as possible.

I used to eat anything and everything, allowing my tastes to wander, paying no attention to rules about the diet. As I seem unable to change my weight no matter how much I eat, I never had cause to worry about food. But I noticed that the state of my complexion varied greatly and I began watching my diet.

Soon, I discovered that if I didn't eat a great many green vegetables, a good deal of fresh fruit and a minimum of red meat, my skin suffered accordingly. Now I have it down to a sort of

science—a science that comes straight from the kitchen. One boiled egg, two slices of whole wheat toast, coffee and a huge glass of fresh orange juice is my usual breakfast. For lunch I generally have a salad or several cooked vegetables and sometimes either a small amount of fish or chicken and a large glass of milk. For dinner I allow myself more latitude. Usually this is a heavy meat meal, again vegetables and either fruit or a sweet for dessert.

One other point about beauty beginning in the kitchen—the manner in which one's food is cooked is most important. For example, I find that my skin behaves better when I don't eat any very greasy foods. I never have fried meats, or fried vegetables—fritters and so on—and I practically never eat any heavy pastries.



Diana Lewis, now known as Mrs. William Powell, relaxes at the edge of her swimming pool. Miss Lewis, who displays such pep and vitality, will be seen in Eddie Cantor's latest production, "Forty Little Mothers."

Films In Industry

When, some years ago, the problems connected with the systematic introduction of the cinema as an aid to teaching and the use of the film in popular education came up for consideration, a violent reaction broke out in many sections of the class of teachers. A distinct, if imprecise, impression was given that there was in the air a tendency to revolutionise the whole business of teaching. One heard remarks about the mechanisation of the school, reduction in the teaching staff, standardisation of the school, and even the substitution of the film for the teacher. It is easy to remember the lively polemics of that time and the attacks launched against anyone who saw in the motion picture an incomparable means of expression and persuasion.

It was forgotten that the utilization of motion picture was not meant to revolutionise teaching, but to provide contemporary, didactic methods with a most useful aid.

It was forgotten that the tumultuous existence of today is bringing the school continually near life.

It was forgotten that today—for impellent and logical exigencies regarding our safeguarding future generations—we must add to the discipline of the mind also that of the body.



by Sheikh Iftekhhar Rasool

Visual Instruction

It was forgotten, finally, that the cinema was only the last expression at the time of that visual instruction which, for more than 2,000 years, the leading educationists and innovators in teaching system had urgently desired.

The motion picture with its animated images came to substitute the static fixed projections and the lack of life and reality in the old pictures, the wall drawings, and the stuffed birds. It came to complete the laboratory experiments, showing the young people what a product really represents, while formerly merely the dry formula was all that was learnt, while its chemical compositions were barely hinted at, and then without reference to its importance to the country's productive life.

Today we are facing a further scientific development which is the prelude to a vast step in the field of education.

It is vast in numerous ways and

And Education

under many aspects, and in close consequence it is desirable that we should assume our position at once so as to avoid two disadvantages: one being the arising of misunderstanding (as happened in the case of the cinema and the world of teaching) which may retard the utilisation of new means offered by science, a means that holds immense possibilities for evolutions as did the fixed and moving pictures in their day, and secondly to avoid purely trade and money-making influences turning television to uses capable of creating a repetition of what happened in the coming and growth of the motion picture.

Important Questions

We are perfectly aware that very serious questions of an industrial and juridical character will arise with the coming of television, questions which affect directly the very future of the cinema industry in the course of time.

At the same time, connected with these serious questions, there are others of not less importance at the time when all humanity is endeavouring to give a higher educational tone to our social life, and therefore trying to raise the educational level of the masses.

It will be remembered that when the cinema appeared, the spirit of the early workers in this field of activity, like that



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of pioneers, turned with absolute spontaneity towards the simplest forms of knowledge, that is of education. The analysis or synthesis of movement was nothing but an analysis or synthesis of the life which surrounds or escapes us, of which we so often are ignorant, while we ought to know it. After a few years, the documentaries disappeared, and the few films made from real life which the public had supported had vanished. The didactic and educational domain was completely swamped by the flood of amusement pictures.

It took some thirty years for the motion picture to gain a consciousness of its immense possibilities.

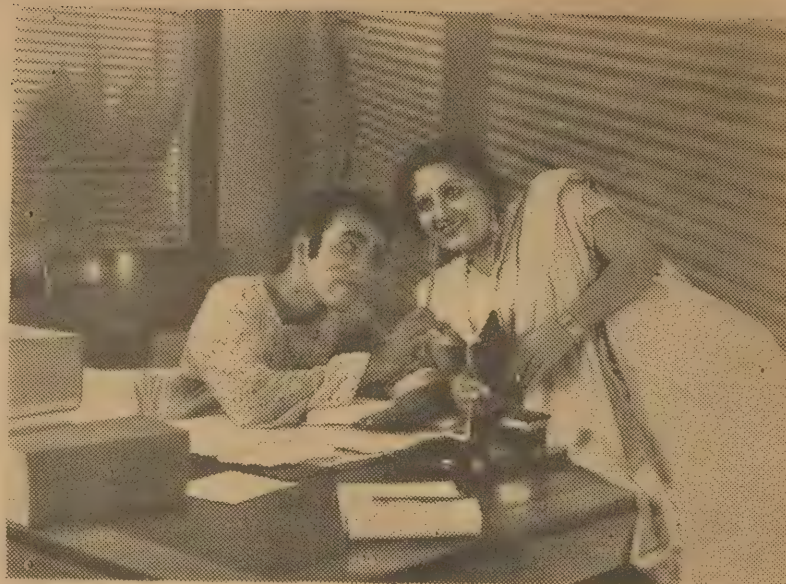
Possibilities

All this, however, is but a beginning, and only touches the fringe of the problem. A fleeting glance opens up a vision of exacting possibilities. If there is a point in which the technical improvement of cinematography and the activity of a country can meet for the purpose of obtaining better results, it is in the field of industry, which is not merely a collection of firms and factories, but is the rhythm, respiration and cadence of the national energies.

Side by side with the rural sentiment which wants to see the earth rich with grain and the peoples' homes blooming with health, we must have that sentiment for industry which exalts the creative faculties of man.

The greatness of a country is revealed in one way—by the smoking chimneys of its factories and industrial establishments. There is an army of peasants engaged in ploughing the valleys and making the mountain sides glow with green verdure, and at the same time there is an army of craftsmen handling fire for productive ends.

The cinema can be, in this connection, an instrument for spreading knowledge, for providing better technique and for knitting the nation together industrially and morally.



A scene from Minerva's "Bharosa" which has been hailed as a social "Pukar".

Vocational Films

Under these aspects, the educational motion picture finds its first task in the vocational film and the vocational training film. We have to face here one of the principal themes of our argument.

What we have to do is to show the young people the various possibilities that are open to them in industry, at the same time leading them to make a choice corresponding to their interests, aptitudes, family situation and condition of the labour market. We must, in a word, utilise to the maximum the energies and capabilities of the rising generation.

Reading is useful to begin with, and visits to factories and workshops will widen the first knowledge. An attendance to museum will also help to extend acquaintance with fact. A methodical teaching of the various trades and crafts by means of the motion picture will prove useful for completing the work.

Creative Influence

The cinema exercises on industry a finely creative influence. The fascination of the screen is often the cause or the originating impulse of new ideas. Even only considering that which is inherent

to the spectacle, what advantages have not been derived by electro-technics from the devices that have come into existence owing to the requirements of the sound film, and what further benefits will not accrue to mechanics and chemistry from the inevitable developments of the colour film? All forms of activity find an increment in cinematographic propaganda, whether documentary or theatrical, from architecture which teaches us to renovate our houses inside out, to sport which urges young people to daring, and improves industry owing to the incessant requirements for better wheels, screws, motor etc.

The film, the task of which in this country is to spread a knowledge of a country's industrial life, may be demonstrative and illustrative of technique, but it should above all things stress the social value of the nation's industrial effort. A sense of national pride in the national industry must be created among the people such as to allow them to understand that a nation's life is not only lived in offices and libraries, or in the halls, but is closely and intimately bound up with the workman, the peasant and the poor.

AURORA

Screen News

Screen News

No.

1. Funeral procession of Lord Brabourne.
2. Unveiling ceremony of King George V Memorial.
3. Train disaster at Majdia.
4. A. I. C. C. sitting at Wellington Square.
5. Celebration at Calcutta on the Bengali New Year's day, Pabna Boat Race and Water Hyacinth Week.
6. Corporation School Sports.
7. Rathajatra at Puri.
8. Laying of the foundation stone of "Mahajati Sadan" by Dr. Tagore.
9. Motion Picture Conference at Faridpur.
10. London to Calcutta by Motor and All India Anti-Communal Award Conference.

Screen News

No.

11. Bengal Governor's arrival in State.
12. Calcutta Police Parade and Fire Brigade display.
13. Hindu Mahasabha sitting.
14. Opening of Vidyasagar Memorial Hall by Dr. Tagore.
15. Opening of Jabakusum House by Sir N. N. Sircar and Sports of the girl athletes.
16. Ramgarh Congress and anti-compromise conference.
17. Laskar Memorial.
18. Rev. C. F. Andrews funeral and Sweeper strike in Calcutta.
19. How to play Football (Educational).
20. Dacca Mail disaster near Jairampur.
21. Final of the I. F. A. Shield Tournament Match between Mohan Bagan & Aryans.

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Language.**

M-G-M's British Productions

by Ben M. Cohn

Managing Director, Metro Cinema.

In a recent article for this magazine I discussed the subject of "Cinema Management as a Profession in India,"—the result was highly gratifying to me in that I received letters from all over India regarding the article. I understand that the American Consulate received some letters from aspiring Cinema Managers who wanted information concerning Schools for Cinema Managers in America. Any how, it proved to me how wide is the circulation of THE DIPALI (as if I didn't know all along) and now for the Special Puja Number, with the kind permission of the Editors, I am going to become technical and give you an insight into the story behind the history of M-G-M production in England.

Here it goes :

On Friday, September 3rd, 1937, in the Savoy Hotel at the Inauguration of Metro-Goldwyn-Mayer British Studios, Ltd., Mr. Louis B. Mayer, Vice-President in charge of production, uttered these words :—

"In the words of Lincoln, I'll do the best I can—the best I know how."

How great is Mr. Mayer's best was soon proved by the first production of M-G-M British—"A Yank at Oxford." Hailed as the best British production up to that time, it clinched the popularity of Robert Taylor and gave Vivien Leigh (now the screen's unforgettable 'Scarlett O' Hara') her best part to date.

A furore on both sides of the Atlantic, "A Yank at Oxford" opened in London on March 31st, 1938, had the best first week of the preceding year and settled down to a grand run of six weeks being the third picture since the theatre opened in 1928 to run longer than five weeks up to that time. From the Empire, the "Yank" switched immediately to the Ritz, where it chalked up a further fourteen weeks.

Towards the end of that same year, 1938—on December, 22nd to be precise—the Empire showed on its screen the second M-G-M British production "The Citadel." This picture, which marked Robert Donat's initial appearance for M-G-M, soon commenced to out-

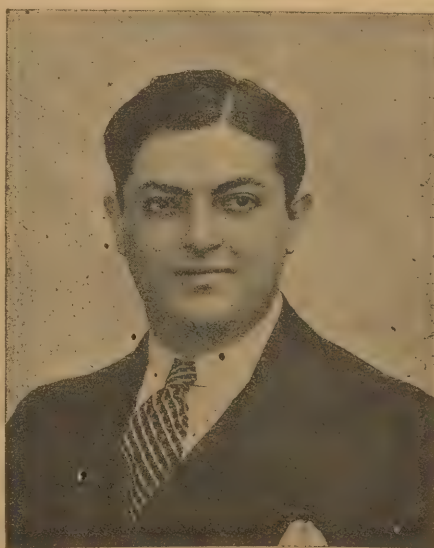
shine the "Yank." With only nine days of 1938 to go, it was hailed by critics as the best film of the year and opened 1939 in a burst of box-office glory by smashing record after record as it towered into an eight weeks' run—a run only one surpassed to that date in the entire history of the theatre. From there "The Citadel" moved to the Ritz for a six weeks' run, terminated only by the arrival of its general release date!

More fame came to the third M-G-M British masterpiece, "Goodbye Mr. Chips!" This film version of the James Hilton novel was not only hailed by press and public alike as one of the most endearing films ever made and not only introduced a new star to the screen in Greer Garson, but also gained for its star, Robert Donat, the Award of the Academy of Motion Picture Arts and Sciences for the best actor's performance of the year by virtue of his magnificent *tour-de-force* as the beloved schoolmaster.

And now comes the Fourth!

With fame gained and records broken by two "Bob" in three masterpieces, a third Bob comes in the pleasant personality of Bob Montgomery in the fourth in sequence from M-G-M British—"Busman's Honeymoon."

Based on the famous novel by Dorothy L. Sayers and the equally famous play by the authoress in



The writer

(Please turn to page 94)

NEW BOX-OFFICE COINS



Picture	Starring
WOMAN	... Surendra, Sardar & Yakub.
SANSKAR	... Rose, Harish & Jyoti.
PUJA	... Sardar Akhtar and Sitara with Jyoti and Jahur Raja.
RADHIKA	... Nalini Jayant & Harish.
MAN	... Sheik Muktyar.
ASRA	... Sardar Akhtar, Jyoti—

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WOMAN
MEHBOOB


SANSKAR
VIRENDRA DESAI

POOJA
KARDAR

RADHIKA
VIRENDRA DESAI

MAN
MEHBOOB

ASRA
SUPERVISION
MEHBOOB


**NATIONAL
STUDIOS**



UDAY SHANKAR'S DANCING PARTNERS

On this page are published two dance poses by Simkie (left) and Zohra (below) who have partnered Uday Shankar in most of his dances.



Dance-lovers all over the country will be delighted to learn that during the coming winter Uday Shankar will be visiting this city accompanied by his entire troupe and give recitals of his latest dance-creations. He will proceed thereafter to all the important towns of the province and give shows at those places. The dance tour is being organised by the famous impresario, Haren Ghose.



TEAMED TOGETHER AGAIN are Lila Desai and Najam-ul-Hussein in New Theatres' "Nartaki," now being directed by Debaki Bose.



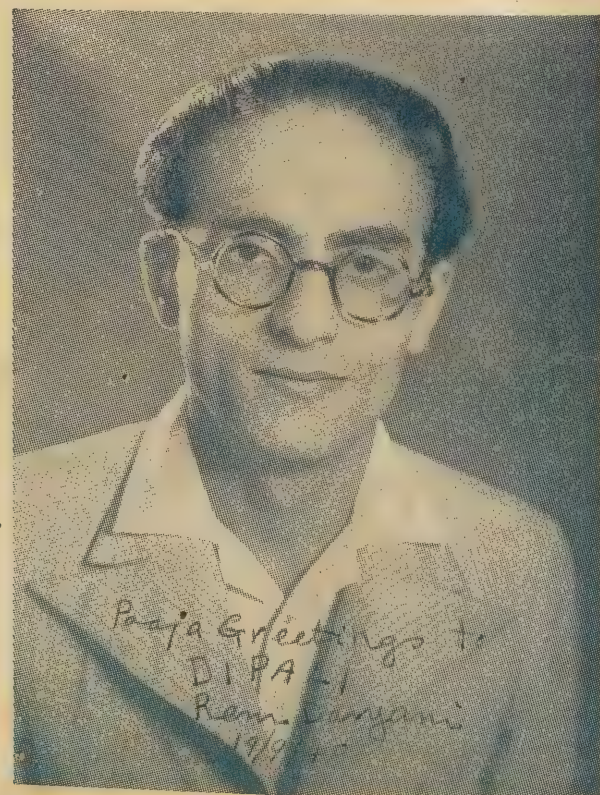
MEHTAB in an alluring pose in Miro Production's "Qaidy," which is shortly to be released by Film Corporation.

DIPALI

Puja Souvenir, 1940.



MONICA DESAI, sister of the famous Lila Desai, is now starring in Film Corporation's "Chitralekha."



RAM DARYANI, brother of producer K. S. Daryani, after completing "Hindusthan Hamara" is now engaged upon a new picture, "Society," another Krishin Movietone film.

THE GOLDEN SCREEN : HAS IT A FUTURE ?

by A. C. Thomson

"Speech is Silver, but Silence is Golden."

India, we are reliably informed, produces two hundred films annually and has seventy-five active producing concerns, with a total investment in the industry of seventeen crores of rupees. The industry supports forty thousand skilled workers, fills one thousand cinema houses nightly, spends two crores of rupees yearly on production and more than half that sum on Publicity and stands eighth in importance among Indian industries. A very creditable record to be built up in twenty-five years.

These figures represent films exhibited in India only. American, English, French and German films are, or have been, exported to every civilised country in the world, but the export of Indian films is, I believe, almost negligible.

I wonder, why—and in wondering I am carried back to the old days of the silent film, more years ago, perhaps, than the Indian film industry has been in existence, when the silent film had reached the highest peak of artistic attainment, only to be wiped out of popular esteem by its voluble parvenu sister, the "talkie." How we suffered, after the first raptures of wonder and amazement at

hearing photographs speak had subsided, when the raucous or strident voices of our favourite stars hurtled across the auditorium blaring in the full-blooded accent of the old home town or hesitatingly groping among the pitfalls of an unfamiliar tongue. The "talkies" then were a disappointment. Most of our heroes and heroines had tongues of clay. We consoled ourselves with prophecies that the silent sister would yet assert her right and sweep this upstart from the throne. But pantomime, alas, still remains a Cinderella. Some of our old loves still retained our affection, some there were whose speech did not bewray them, others by taking thought were able to add vocal to their silent stature, but on the whole the change in art produced a change in artists. Some of the stage actors profited by the opportunity and, transferring their dramatic talents and well-modulated voices to the screen attained in a few weeks the success and popularity which, in the "legitimate" drama, would have cost them twenty years of hard labour and uncomfortable living.

Even in India itself there have been,



A Balinese Boy Dancer.

I believe, some complaints from critics that this or the other star has failed to satisfy the public through declaiming Hindi, Bengali or Urdu speeches with the wrong accent. Is it *lese majeste* to suggest (merely for purposes of discussion) that the film industry of India, by forsaking the silent film, has taken the wrong turning, entered a cul-de-sac, missed the bus or put its money on the wrong horse?

Indian dancers can—or are reputed to be able to—portray a thousand different emotions by an esoteric twiddling of the fingers. Indian actors excel in dumb show. Indian films have the personnel capable of placing before an eager and interested world Indian traditions, history, customs, conditions, social problems and modes of life and thought backed by excellent photography depicting the Indian scene, domestic, social, rural, urban, political or scenic. But they have chosen rather to

embark on a multitude of Sinn Fein ventures, each language or province for itself alone.

It says much for the quality of Indian artists and for the local patriotism of the film-minded that these ventures have, in the main, been successful but surely alongside these local and lingual successes there is room for a silent drama which would show the best of the Greater India to herself and to the rest of the art-conscious world. And could there be better propaganda? to use a word which of late has been considerably overworked.

America, Europe, Britain and her Dominions have always indulged a lively interest in India and her peoples. Any film dealing with Indian history, Indian life or Indian problems has hitherto been sure of interested and sympathetic audiences, though at the present moment I cannot with confidence assert that all London is clamouring for Indian pictures, aerial views of selected portions of Germany being more in demand. But war cannot last forever and London will soon be normal again and Indian films once more assured of a welcome.

Most of such films are the fruits of American enterprise, yet in spite of the most meticulous care, on the part of producers, to get the right atmosphere and the correct detail, little errors have been allowed to creep in. I know of no foreign-made film of Indian interest shown in this country which has not been assailed by at least one critic as incorrect, libellous, humiliating or a insulting to

India. An unmerited sacred thread, a wrongly draped sari, an ornament, tree, temple or *pagri* geographically misplaced, a Pathan depicted as a villain, a Hindu subjected to the same ignominy—on such things as



Sitara, scintillating Ranjit star.

these foreign-made Indian films have been condemned and ridiculed and resented. Why not show the world through Indian productions with all Indian casts what the real India thinks, does and stands for?

From among the best film-stars of India many production could be adequately cast. The revival of the silent film would stimulate our indigenous mimes to resume the practice of the higher art which the universality of the Talkies has almost extinguished. Those whose genius or application would not stand up to the silent test would still find scope for their talent in the lesser art of the Talkies.

Are there any producers in India with faith enough in Indian art to give it a trial?

M-G-M's BRITISH PRODUCTIONS

(Contd. from page 89)

Collaboration with Muriel St. Clare Byrne, "Busman's Honeymoon" gives Robert Montgomery one of the finest roles of his career as that beloved and debonair aristocratic sleuth Lord Peter Wimsey. Opposite him as his bride is Constance Cummings (who, incidentally, played 'Mrs. Chips' in the stage version of "Goodbye Mr. Chips"), while the supporting cast is headed by Leslie Banks (the stage's 'Mr. Chips'), Sir Seymour Hicks and Robert Newton and includes Googie Withers, Frank Pettingell, Joan Kemp-Welch, Aubrey Mallalieu, James Carney, Roy Emerton, Louise Hampton, Eliot Makeham, Reginald Purcell and many others.

Under the expert direction of Arthur Woods, "Busman's Honeymoon" contains all the thrills and baffling twists of the original with the action of this love story (with detective interruptions) set against a background of some of the world's most beautiful pastoral scenery, the old world thatched cottage villages of 'glorious Devon.'

Without being planned on the large scale proportions of the first three M-G-M British films, it is, nevertheless, a worthy offspring of Leo the Lion.

As romantic and humorous as "A Yank at Oxford," as dramatic as "The Citadel" and with all the humanity of "Goodbye Mr. Chips" "Busman's Honeymoon" is all set to bring cheer to the film-fans of the world.

Art of Udayashankar

by B. N. Mazumdar, B. A.

Art is the expression of a soul that is divine. The conception of the divine is only perceptible in the works of an artist. The artist speaks to us in his art. Artist never copies what he sees but he reflects outwardly what his heart inside craves for. The charm that he reflects is unparalleled and ever-blooming and beautiful. Michael Angelo says, "The true work of art is but a shadow of the divine perfection."

Beauty that is reflected in the works of an artist is really 'perfection' personified. The artist leaves in beauty and it is beauty that gives him inspiration to create the beautiful. The painter paints it, the poet weaves it in rhythmic words and the dancer expresses it by his movements and 'mudras'. The dancer portrays the beautiful by his movements and conveys that idea to another soul. He is a dreamer who dreams pleasant dreams so that he may forget the reality and float in the dreamland of the fancies. The dancer interprets his dreams by those fanciful and beautiful movements.

Art for long was dead and it was feared that it won't revive again. The old classical art was sublime and appealing. People never ensnared by it and life was all the more beautiful. It grew out of luxury and sincerity. But when we lost that quantity we lost our precious art. Life became more

burdensome and all joy was lost. So again we find a strong urge for the development of art. To live a life Art helps us a lot. It steers us through the besetting glooms of life and makes our lives worth living.

We are now gradually trying to regain our old qualities so that we may enjoy that old sublime art of ours which gave life to millions. But alas, time has made us all the more poorer and we have to strive hard to get it back again. To many the capabilities of our ancient artists may sound fantastic but then, there is some element of truth. During the present century there is a world wide urge to recover our lost glories of

which Dancing stands supreme. It has drawn the attention of many great exponents and of them Udayashankar stands supreme. Huge amount of our ancient literature on Dancing is lost but even then what little is left is not cared for. Various set backs in our social and political life sapped the vitality our art but it survived the onslaughts and ravages of time. Time, after all, is a cruel master. It spares neither the king nor the commoner, the wealthy or the famous. However our invaluable art has still survived and it is our duty to save it.

The advent of the Muslims dealt a death blow to many of our fine arts. Dancing is one that died a premature death. It was very difficult to recover it but thanks to the efforts of Udayashankar that it has again been brought to the lime-light.

Various other problems contributed to the downfall of our ancient arts. We had a great number of patrons in those days, but now our rich and wealthy are lukewarm in their support to the cause of art in India. But then the revival of this generous attitude again is noticeable and also due to the enthusiasms of many famous experts that art is gradually drawing the attention of the people in general. The new outlook in society has also contributed to the revival of art. Men are gradually



Uday Shankar is one of his famous dance poses.

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thinking that cultivation of art is one of the qualifications of a cultured family. More than anything else the personal efforts of many enthusiasts has contributed to the development of this sort of refined taste in man.

Everybody knows that a true artist is always deeply influenced by the surroundings and environments. Therefore to understand Udayashankar's art we must know something about his early life.

Udayashankar was born at Udaipur in the year 1899. His father Shyamshankar was a Sanskrit scholar of repute and he was a great lover of fine arts of India. He was a Barrister and in spite of his varied activities as minister of Jhalawar, he never left his fine taste for fine arts. It is due to him that this love of fine arts was ingrained in the hearts of Udayashankar. All honour to him for this impetus to Indian dancing.

Maharaja of Jhalawar was a lover of music and dancing. Various kinds of dances were exhibited by various dancers in his Durbar. Udayashankar used to copy the dances of these dancers in secret. When Udaya's father came to know the desire of his son, he sent him to Bombay in the Gandharva Mahavidhyalaya to learn dancing, and to Sir J. J. School of Art to learn painting. Then in 1920 Udaya came to London to help his father to stage a dancing show. Shankar then joined the party of Shyamlal, the Court dancer of the Maharana of Jhalawar to learn dancing.

After some time this party was disbanded and Shankar once again joined the Royal Art School. After



Ustad Alauddin Khan who supplies Shankar's musical inspiration.

that we find Shankar in that sublime Radha-Krishna dance with the great Anna Pavlova. Shankar himself created so many dances and became famous in the world of dancing. After his American tour with Pavlova he was offered a post of the Professor of Dancing in Paris. After this in 1921, he went out with his own troupe of dancers and musicians and toured the world. He brought fame and glory to India by his superb dancing.

If Shankar had not come under the influence of Pavlova he would have remained only an artist. The world would not have known him as a dancer as he is to-day but he would have been known only as a great painter. He was the favourite student of Rothstein in the Royal College of Arts. He got the Diploma in the College and his two pictures received first prizes.

Some think that Udayashankar is only a dancer and not a painter at all. But he is both at the same time. He is

really a boon to India. Environments have moulded him completely from a painter to a dancer and for all this we thank our stars.

As is quite natural, Shankar got a great impetus for his art from the environments. Before he became famous as a dancer he directed music most successfully in various dramas in India and in England. He is a good violinist. He directed the music in London in the dramas of the 'Dreamer Awakened' and 'Queen of Chitore.' He is an expert in string instruments.

Indian dancing was, so to say, reborn in the unique combination of Shankar as a painter, a sculpture and a musician. He recovered Indian dancing out of the ashes and follies of centuries. He again brought to our ears those divine rhythms of Indra and the Apsaras. He has searched out a distinct place for Indian dancing in this vast world. Those who have seen his dances would surely agree that all the qualities that are evident in



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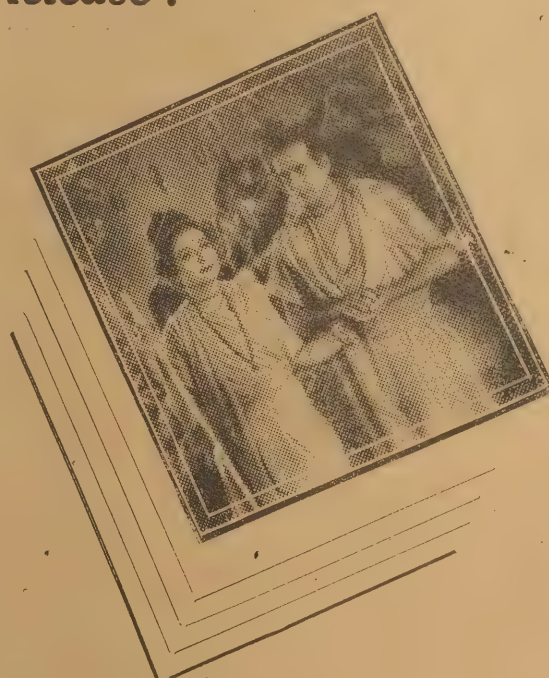
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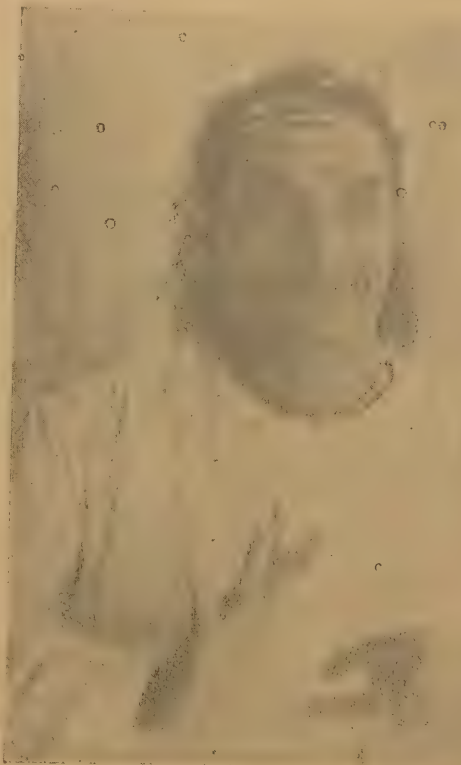
him only immortalises a man in this world.

Dancing occupied in India from the days of yore, a most significant place in the cultural achievements of her people. Indian dancing drew its inspiration from nature and symbols and thus inspired Indian sculpture and painting. The dances which are symbolised and identified with the various Gods, are divine in character. There is a religious tinge in Indian dancing and this is why it appeals more to our philosophic mind.

Shankar has rightly grasped this Indian sentiment and has given us a series of dances which are unparalleled in human history. He reveals before our very eyes those dances which we call life. It is so rhythmic and sober that we are enamoured by it and we think that we are roaming with Shankar in the magic land of fairies. The artistic blend of the ancient and the modern is a marvel and we think life is all eternal dance. Life seems more beautiful to us and we live in perpetual bliss.

The setting of Shankar's dances are really adorable. In all the dances, as Indra, Kartikeyya, Mohini, Bhili, Hunter, everywhere we find a perfect background both in music and scenario. The setting is such that we think for the moment, as if, we are in the proper place. This is why Shankar appeals more to us than anybody else. Shankar is an idealist and divine in his dances. European critics opine that Shankar has the wings of a dove to float in the ever-blissful heaven where he can idealise his life's ambition. He is never

a materialist who dwells on facts more than on his dreams. His dances are essentially Indian in character. In the dances which depict our Indian glory and heritage we find that proper setting in music and costume, and again in the dances which depict our modern life as 'Rhythm of Life' we find modern setting. The music and costume of Shankar's dances are really marvellous. He has set the history of 'appropriate



Sri Sankaran Namboodri, Shankar's guru in Kathakali dancing.

setting' as would remain an asset to Indian culture. Again another noteworthy thing is the way of changing the costumes so hurriedly for the next event. This is really a thing to be carefully marked as to how simple and organised are his methods of execution and practice.

Udayashankar is after all, "Grace personified. He is gifted with a divine physique which is the fittest body for a

dancer. His limbs are almost perfect and that exquisite control over all the muscles of the body is really a class by itself. All his limbs from head to foot are perfectly developed and proportionate. This gift of the body makes him a success as a dancer.

Indian dancing is essentially a dance of symbols and movements. Every movement of the hands, feet, head, all depict some or other phase

of the dance. It will be clearly marked that "Mudras" are the essential characteristics of Indian dancing. To practise these "Mudras" one must be an adept in human anatomy and understand fully every muscles of the human body. He must have distinct control over the 250 muscles of the body and it is then that he will be able to be a dancer of repute. In Shankar we find a unique combination of

this expert knowledge of human body. He has complete control over every muscle of his body. When he moves his head, his eyes, feet we clearly find that he conveys the idea to the audience with the precision of a clock. How marvellous are the waving of his hands just like the waves of the sea? In every Indian classical dance we must find distinct symbols which depict the theme. The dancer expresses his

(Please turn to page 106)

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DIPALI

Puja Souvenir, 1940.



The owner of the bewitching smile is Ashalata, who will shortly be seen in Rex Pictures' "Desh Bhakti", a forthcoming Empire Talkie Distributors release. Ashalata hails from a respectable Mahomedan family and has already played in several pictures with credit. Her future should be watched with interest by all who believe in encouraging young talents.

COLUMBIA'S

THREE MILLION DOLLAR
PRODUCTION



These two stills of Cary Grant (above) and Martha Scott (left) are from "Howards of Virginia", produced at enormous cost with Frank Lloyd wielding the megaphone. The picture has been adapted from Elizabeth Page's best-selling novel, "Tree of Liberty".

DIPALI

Puja Souvenir, 1940.



LORETTA YOUNG



CARY GRANT



IRENE DUNNE



ROSALIND RUSSELL

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THEM IN COLUMBIA'S
COMING
ATTRACTIONS.



BITA HAYWORTH



VIRGINIA BRUCE



WILLIAM HOLDEN



CONSTANCE BENNETT



RE-MAKE OF A FAMOUS FILM

Who can forget Emil Janning's great performance in "The Way of All Flesh"? Paramount has remade it as a talking picture with Akim Tamiroff in the stellar role. Here he is seen with Muriel Angelus and Gladys George, both of whom are seen to advantage in this remarkable Paramount production.



They Almost Lost That Jungle Pig

ADVENTUROUS CAREER OF OSA JOHNSON

A spray of perfume from an atomiser would seem more fittingly the motif of Osa Johnson's life than a rain of lead from a rifle. But the little woman explorer is one of the world's great shots, and she has brought down innumerable beasts that threatened her life, that of her late husband, Martin Johnson, or one of their native boys on safari.

It's all in "I Married Adventure," Mrs. Johnson's most recent—and most thrilling—film, which she had made for Columbia, and which is based on her "Book of the Month Club" autobiography of the same title. The picture is an intimate record of the Johnson's life together, from their honeymoon days in the South Sea Islands, when they were captured by cannibals, to their last trip together. From the long pictorial history of their travels and explorations and adventures, Osa has compiled the best, those sequence which have never been publicly seen before, and has made them into an epic which begins with foot travel in the jungles and ends with the soar and hum of giant amphibian planes, camouflaged with painted similitude to the spotted giraffe. The film will soon be seen in this city.

A small and dainty and completely feminine woman, perfectly frocked and groomed, Osa tells how she decided to become an expert shot on, one of those

first jungle trips. They were a bit hard up for food at the time, and suddenly a plump wild pig put in his appearance. Wild pig is perfectly good jungle food; Martin took a shot at the pig—and missed. Osa took a shot—and missed. Then the native cook, determined that he wasn't going to lose out on that jungle pork, threw his hatchet, tomahawk fashion and landed him. They had their pork dinner, but then and there, Osa determined that in the future, she would shoot to kill. Incidentally, she's a licensed air pilot as well, and a renowned scientist, and a skilled cook. But she considers shooting one of the most indispensable of her accomplishments.

You have, she says, to be sure you're going to get your beast; there can't

be any "perhaps" about it. The vitality of a charging lion or elephant or hippo is so great that he can hurtle on in his charge for 200 feet, with his chest shattered, and half of the heart shot away. That 200 feet would be fatal. So Osa stationed beside the camera, would get the beast as, wounded by another member of the expedition, it charged. A leopard, she says, is more dangerous than any other creature; he comes at you like a streak of spotted lightning. Once she shot a leopard when it was so close that his dead body draped itself over the camera whose crank her husband was grinding. She has shot a crocodile over a hundred deceptive feet of water, when all that was visible of him, was a hair-thin line above the

Osa Johnson, widow of the traveller and photographer, Mr. Martin Johnson, plays the lead in Columbia's "I Married Adventure".



ripples. And you have to get him through the brain, or he doesn't stay dead.

As well as being a dead shot, Osa had had to become an expert in first aid. Once, one of the native boys was mauled by a lion; there were over 200 ugly wounds on his body, and it was days before they could get him to a hospital. That was almost a job of major surgery for Osa, but none of the wounds became infected and the boy recovered. She herself, she says, seems to be immune to the malaria that tortures most white men and women in the jungle, and has never taken a grain of the inevitable and omnipresent quinine. But she knows all about administering a variety of drugs for a variety of causes, to others.

She has had innumerable jungle pets; four of them, Honey Boy, a "horse shoe" bear from Borneo; Snowball, a soot-black gorilla baby; Tota-twig, a funny little giraffe, and Pantaloons, an orphaned elephant-child, accompanied her back to civilization and appear in "I Married Adventure." Pantaloons, incidentally, became the world's first flying elephant; he was flown back from east Africa, and though he was frequently thrown over on his side, or completely lost his elephant dignity when he was suddenly plumped down on his rear-end as the plane hit an air-pocket, he survived the experience and is now happy in Hollywood.

Elephants are Osa Johnson's favorite animals. They take wonderful care of their young, she says, and she has soon a herd from a protective circle about

ART OF UDAYASHANKAR

(Contd. from page 99)

thoughts only through the movements of all his limbs and the capacity of the dancer is judged here only. Udayashankar, I should say, is the master of Indian "Mudras."

Life to us is full of dance and it is an art which requires the life-long toil of a human being. He cannot master it only in a few years. Shankar has studied this art with all his life and he has sacrificed himself only for the cause of Indian dancing. Dancing to him is life's joy and eternal companion.

Dancing in India flourished under the royal patronage. To people of good family music, dancing, and painting formed an important part of education. But then it was not confined to educated class only. It was also among the various communities in India and folk dancing played a great part in moulding the life of the various communities in India.

But with the onrush of western one of their females while it gave birth to its baby. She likes the elephant so well, in fact, that she always planted a special patch of their favorite sweet potatoes for them in their jungle gardens, which also boasted 90-pound watermelons, canteloups and honeydews in proportion, celery, string-beans, radishes, tomatoes and sweet-corn, as well as a riotous jungle of flowers.

And it's nothing unusual at all, says Osa Johnson, to get up in the morning and find "a lion with a black, a golden, or a platinum-blond mane standing right in your own front yard."

civilisation Indian dancing underwent a considerable change. The modern civilisation has obliterated the spirit and artistic consciousness of the people so that a wide gulf has been created leaving our classical art a long way behind. To-day we find the importation of Western ballets and instruments which has totally disorganised our system. The subtleties of Indian dancing and music cannot be brought forth by European instruments. Udayashankar has rendered a great service to India by introducing in his dances all Indian instruments. There is not a single western instrument in his party and his classical themes are most appealing to us and to all I think.

Dancing is Shankar's life's companion and it is his life's urge. It has no bounds, it is universal in character. Tagore says, "We must never shut it (dancing) within the bounds of a stagnant ideal, nor define it as either Indian or oriental or occidental, for such finality only robs it of life's privileges which is freedom." Shankar's dances are never a "mere imitation of the past," nor is it "burdened with narrow conventions of provincialism." There was a time when dancing flowed through the veins of every Indian. But with the passage of time it has been clogged by the impurities. Shankar has received a call! He has yet a long way to go! Nobody knows where is the end, Shankar! Give us life and vigour so that we may dance throughout our life! Our vigour is choked down, our cheerfulness has waned down. Give health, strength and richness to our Art. I may conclude with Tagore, "Let your dancing too, wake up that spirit of spring in this cheerless land of ours; let her talent, power of true enjoyment manifest itself in exultant language of hope and beauty."

PINOCHHIO

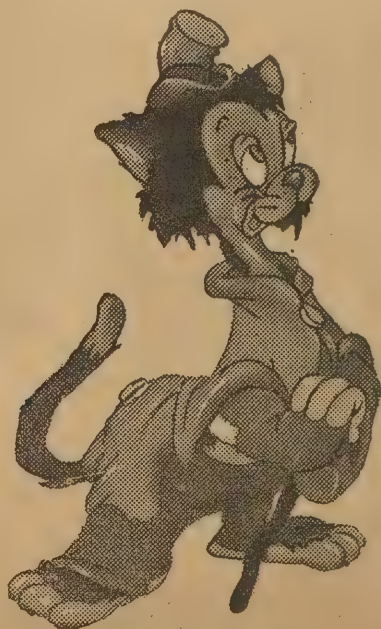
(Contd. from page 28)

The desired "heavy" tone was soon accomplished after one of the ingenious members of the sound effects crew suggested that they play with soapy water. Several boxes of soap powder were poured into the tank at one time, and as the suds mounted toward the ceiling of the recording room, the crew, garbed in only swimming trunks attacked the water with stirring rods and similar instruments.

Added to the above, practically every noise-making device in the studio was recorded and added to the whale sound effects.

When Monstro reaches his peak of activity, the entire range of sound frequency was employed which, of course, meant a delicate balancing of the frequencies.

The fullest amplification of sound was obtained on one occasion by



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GIDDY, THE CAT

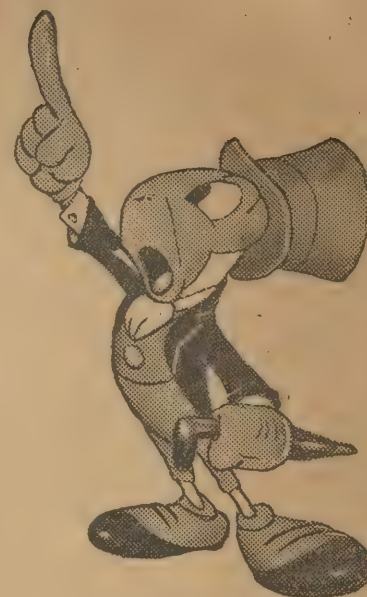
stretching a screen across a frame-work. Above the screen was placed a phonographic pick-up, which was connected to the screen by a small piece of wire. By pounding on the screen with drum sticks, the vibration was transmitted into the phonographic pick-up, and then amplified and reproduced through a large horn, at which point it was picked up by a microphone.

The whale assignment was just all in the day's work where the Disney sound men were concerned. Another, and perhaps even trickier assignment, was their clock recording job for the picture.

In Geppetto's house there are dozens of clocks, all ticking in slightly different rhythm, but all keeping to a musical pattern.

The men in the sound effects department rounded up clocks of all sizes and sounds. A watchmaker was called in and told to fix the "innards" of the clocks so that they would tick in the musical beats of sixths, eighths and twelfths. He took one look at the men and the clocks and fled to the haven of his own shop. Although he insisted that the clocks had to tick according to their own pattern, he didn't know Mr. Disney's boys.

With gleams in their eyes they tackled the clocks. Springs, screws and cogs were strewn about. They pulled here and stretched there, filed teeth in the cogs, and put the works back in their respective cases. The clocks ran as required, and now well hardly any parts were left over. Not only did they tick in the established musical pattern, but they sustained the



© Walt Disney Productions

JIMINY CRICKET

pattern for five minutes, which is just about five hundred feet of film.

While the sound effects department was at work on its "Pinocchio" assignment, the musicians were working on the background score for the production. The first rough music tracks were recorded by piano, as this method sufficed to give an idea of the type and theme of the music for the various sequences. After all sequence changes were made by Walt and the directors, and the score changed to suit, it was recorded by organ and Novachord, as still better impressions of instrumental arrangements could be obtained.

In connection with the scoring and arranging, a new system was tried out. Because there were so many places in the picture where strange, comic or eerie sounds of music were required, the music department frequently called in small orchestral groups and used them for experimenting in arrangements. When the desired result was worked out, it was possible to call in the full

final recording orchestra and go through the intricate score without any hitches.

Among the scenes which called for far more than "every-day" music were those in connection with the whale, the sounds of musical toys and music boxes, and the theme music surrounding the Blue Fairy.

Walt Disney has on hand, at all times, a complete staff of engineers who are continually experimenting with new developments in the realm of camera and other technical fields related to the producing of animated pictures.

Cameras considered the last word when "Snow White" was filmed have already been either improved or replaced by new types. Among the most important is a type of universal camera crane, a development whereby instead of using a vertical method of shooting, as on the original Disney multiplane camera, the camera dollies into a scene or away from it, on the same principle as motion picture photography in a live action studio. The backgrounds which can be used on this camera are twice as big as those which could fit in the original multiplane set-up.

Much of the filming of "Pinocchio" was done in the camera department at the new Disney studio, which was completed this fall. There were two new multiplane cranes and several more new standard cranes ready to shoot, by the time the bulk of the picture was ready to move from the painting department to the cameras.

Dirt, dust and lint, long the bugaboo of the inking, painting, and camera

departments, were fairly well vanquished by the time "Pinocchio" came along, for the employees of these departments wore lintproof smocks and coveralls while working. In addition, anyone not working in these departments was barred from the rooms where actual inking, painting or photographing the celluloids was taking place. The camera department was thoroughly cleaned and oiled twice daily.

In the camera department of the new studio, two innovations were set in: One is an electronic method of cleansing the celluloids of all foreign matter. The other is a device whereby anyone entering the camera rooms is treated to specially-routed air blasts guaranteed to remove all dust and lint from the clothes. Naturally, those employees suspected of wanting to cut down cleaning bills, rather than having legitimate business in the camera rooms are discouraged from going through this passage!

By the time this article appears in print, Walt Disney and his staff of over 1,000 have just about completed moving into the new studio, which was built closely to requirements discovered as the result of "Pinocchio."

From "Pinocchio," everyone in the studio learned just what man powers, what type of personnel organization, and what mechanical devices were needed for producing feature-length pictures. Every lesson learned through the making of "Pinocchio" was directly applied to the building of the new studio. This included everything from the physical relationships of offices to

the type of desk best suited to every artist.

"Snow White" may have been the Great Experiment, but from now on, the Disney staff is geared to definite feature production, and it is Walt's belief that, before very long, he and his staff will be able to make one feature-length picture a year.

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"PINOCCHIO"

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COLOURING CONTEST

Illustrated on this page is a series of sketches of scenes from WALT DISNEY'S full-length wonder-production in Technicolor "PINOCCHIO" (pronounced PIN-OH-KEE-OH) which will have its All-India Premiere simultaneously at THE LIGHTHOUSE, Calcutta, and THE NEW EMPIRE, Bombay, on **NOVEMBER 29th. 1940.**

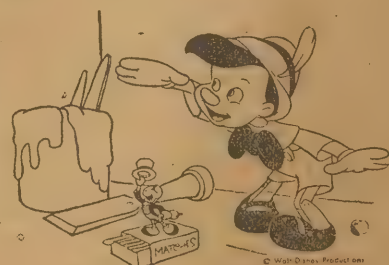
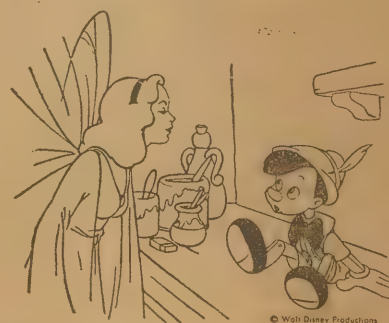
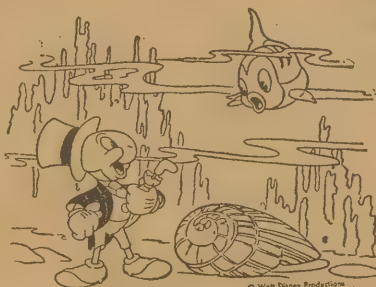
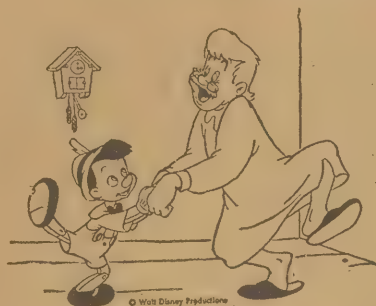
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The story of Pinocchio

Jiminy Cricket starts to tell the story of Pinocchio... "which is a story about a wish come true". The Cricket explains that one night, years ago, he came into a quaint little village, where he happened to see the cheery lighted house of a wood-carver named Geppetto. Inside the shop a fire is burning brightly on the hearth, a kettle is simmering gently over the fire, and the room is filled with carved wooden toys and ingenious clocks and music boxes.

Jiminy decides that this is just the place for him. He sneaks in and scoots across the room to the hearth. As he turns he sees a wooden marionette

sitting on a work bench, hops upon the bench and inspects the puppet. Old Geppetto enters the room, so Jiminy hides and watches the old man as he resumes his work of painting the little wooden boy. As he finishes, Geppetto tries to think of a name for his new puppet and finally decides on "Pinocchio." The kindly old man, in order to test the finished puppet, makes him dance as he sings "Little Wooden-head," and mockingly introduces him to Cleo, the goldfish, and Figaro, the kitten.

The striking of the innumerable clocks reminds Geppetto that it is bed-

time. He says goodnight to Pinocchio and goes to his bedroom. Here, through the window, Geppetto sees the Wishing Star, and confides to his cat, Figaro, that he has wished his little Pinocchio might be a real boy. With that wish, the old man and his pets drop off to sleep.

Then a strange thing happens. The luminous rays from the lovely wishing star converge and intensify in the room until a beautiful Blue Fairy materializes by Geppetto's bed. The astonished Cricket watches intently as the Fairy speaks "Good Geppetto,

(Please turn to page 113)

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Chandflut

THE STORY OF PINOCHHIO

(Contd. from page 110)

you have given so much happiness to others, you deserve to have your wish come true."

The Blue Fairy approaches Pinocchio and touches him with her wand, murmuring, "Little puppet made of pine, awake! The gift of life is thine!"

Pinocchio is surprised and delighted at being able to talk and walk. The Blue Fairy tells him that while she has given him life, she has not the power to make him a real boy. Only he can do that; by proving himself brave, unselfish and truthful, and learning to choose between right and wrong. Jiminy, who has been an interested bystander, opens his red umbrella and parachutes down in front of the puppet, whereupon the Fairy dubs him; "Sir Jiminy Cricket, Lord High Keeper of the Knowledge of Right and Wrong,"—and leaves Pinocchio with words:

"Always let your conscience be your guide."

Jiminy, as Pinocchio's conscience, attempts to explain the difference between right and wrong. A noise awakens Geppetto and sends the Cricket into hiding for the third time. Geppetto, thinking there is a burglar in his house, grabs a blunder-buss, but only discovers Pinocchio. He is alarmed when Pinocchio speaks to him. Finally convinced that his wish has come true, and that Pinocchio is alive, Geppetto sends Pinocchio to school next morning, with a final warning to shun evil companions.

The Fox—J. Worthington Foulfellow and his man—the Cat named Ciddy, are amazed at the sight of a puppet who can walk and talk without the aid of strings. Then Foulfellow sees a poster proclaiming—"Stromboli, The Great Puppeteer." Stromboli will pay dearly for the little puppet, the Fox decides. The Fox manages to sell Pinocchio to the marionette show. In the show

Pinocchio makes a hit. When Pinocchio asks leave to go home, Stromboli locks Pinocchio in a big birdcage, and carries him off in his caravan. Jiminy Cricket has meanwhile got aboard Stromboli's wagon-train, and found Pinocchio imprisoned.

While the two mourn together, a ray from the Wishing Star shines into the wagon, and materializes into the Blue Fairy. Pinocchio's embarrassments increase when the Blue Fairy asks him how he came to be imprisoned in the cage. Pinocchio does not tell the Blue Fairy the truth. At each untruth his nose grows until it sprouts twigs and leaves and finally, a nest of birds. At this, Pinocchio breaks down and tells the truth. The fairy forgives him, frees Pinocchio and disappears.

Pinocchio's next adventure is at the Red Lobster Inn, a waterfront dive with a feeling of mystery and menace. The Fox and Cat again waylay Pinocchio, and tempt him to join the Coachman in a trip to the delights of

Pleasure Island with its everlasting holidays, brass bands, circus parades, and fireworks. The coach is chockful of bad boys. In Pleasure Island, Pinocchio sinks to such depths that he is smoking cigars. The Cricket leaves in a huff, vowing to leave Pinocchio to his own destruction. His wrath, however, lasts only until he sees what has happened to the other boys on Pleasure Island. He rushes back to Pinocchio, and sees Lampwick turn gradually into a donkey, and Pinocchio already with ears and a donkey tail.

Thoroughly frightened, Pinocchio willingly flees with the Cricket. Reaching the cliff they dive in the ocean and swim for the mainland, only to find Geppetto's house deserted.

Pinocchio starts walking off to find Geppetto. The Cricket hops along, after him and even when Pinocchio ties a large rock to his donkey tail for weight and dives into the sea, Jiminy dives with him.

After hair-raising adventures at the bottom of the sea, they finally locate Geppetto in the stomach of the great whale, Monstro, and save him from there.

Geppetto and Pinocchio paddle for their lives. As the whale bears down on them, escape seems impossible. Monstro leaps into the air and dives on the raft. Pinocchio and Geppetto dive into the sea and Monstro smashes the raft into kindling. The old man feebly tells the boy to swim for shore and save himself, but the puppet aids the helpless Geppetto reach the shore, as Monstro unable to stop his headlong charge, crashes against the rocks.

On the other side of the rocks Geppetto and Pinocchio are lying unconscious on the protected beach. Geppetto revives and finds Pinocchio apparently dead by his side. Gently picking up Pinocchio he starts homeward. Then at home, as Geppetto, Figaro and Cleo are sadly watching the figure of Pinocchio lying on the bed, a voice is heard repeating the words—"and some day, when you have proved yourself

brave, truthful and unselfish, you will awake to find yourself a real boy," and Pinocchio stirs and awakens—losing the characteristics of the puppet and assuming the form of a real boy.

There is great rejoicing in the old woodcarver's shop—and as the Wishing Star high in the sky, twinkles and sparkles, a coveted gold badge of merit on Jiminy's lapel catches light and returns the wink.

Meet Your Favourite Stars—If You Are Lucky!

(Continued from page 41)

callers. With a soft and pleasing smile and folded hands, she accepts your greeting.

Jumuna is another modest type of a much-travelled woman, whom you would like to talk to. She is sure to leave a stamp of her personality on you. She speaks Bengali or Hindusthani, equally well.

Chhaya Devi is another pleasing type of a blushing lily, who is not always a success with a casual visitor. She is amazingly frank and simple and talks well in Bengali or Hindusthani. But it is difficult for a casual visitor to win her confidence. To her friends, she is more or less a riddle!

Durgadas Banerjee is a moody artiste and can only be approached at a right moment. He is frank, broad-minded and a companionable fellow to those whom he likes. But he has his own likes and dislikes!

Ahindra Chaudhury is well-informed, well-read and disciplined. He can only be spotted at a particular studio, provided

his visitor is lucky enough to keep up to the tempo. He is a much-studied man of dramatic art, entirely free from any show of vanity or affectedness.

Sisir Kumar Bhaduri is a thinker, scholar and creator, well-known for his genius and erudition. His attention, confidence and friendship are meant only for the connoisseurs!

Padma Devi is another adorable specimen of a companionable star, who would be pleased to answer all your queries concerning her art. She has her smiles for everyone and her dimples too! Her pair of bewitching eyes, you will hardly forget!

Miss Mehtab, like a full-blown gandiflora, has an air of seductiveness. She attracts her visitors, like a magnet drawing the metal! She talks freely and politely. A thing of beauty is a joy for ever!

Dhiraj Bhattacharjee is the type of a 'lady-killer,' whose after-dinner yarns you will relish better, than his casual between-the-set stuff!

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Through the efforts of George Schaefer of RKO-Radio Pictures, his studio has arranged to advance the cost of production at bank interest, and to distribute free of cost, a film in which many of Britain's contribution to the screen will take part.

Sabu heads a list of such film celebrities as Brian Aherne, Freddie Bartholomew, Madeleine Carroll, Ronald Colman, Gracie Fields, Errol Flynn, Charles Laughton, Vivien Leigh, Victor McLaglen, Anna Neagle, Ray Milland, Laurence Olivier and many others.

This film, "The Rafter's Ring," will be directed by Robert Stevenson, noted English director, although other directors who will give their aid in its production, will include Edmund Goulding, Alfred Hitchcock, Zoltan Korda, Frank Lloyd and Herbert Wilcox.

Interesting above all is the fact that the stars will work without salary, and there will be no top-billing or star-ranking. They have all agreed to submit to the caprices of the alphabet...which is the reason why we saw a list with Sabu's name at the end. They will receive identical credit, tendered in strict alphabetical order,

thus making a precedent in the film history of Hollywood.

Loretta Young Weds

Of local interest is the marriage of Loretta Young and radio executive Thomas H. Lewis, which took place July 31st, at the beautiful Westwood Village church, the Church of St. Paul.

Only the immediate family attended, with Georgiana Young, her sister, and Dr. Charles Ranney Lewis, of Troy New York, in the bridal party,

DIPALI'S feminine readers might enjoy a description of the bride's exquisite gown. It was a voluminously full-skirted gown of iridescent water-lily-blue tulle, with a side drape flaring down the bodice and the skirt. A lovely bridal bouquet of blue water-lilies and pink hyacinths completed the costume.

Loretta Young, now 27 years old, had been married before, many years ago, to screen actor Grant Withers. Thomas Lewis, aged 38, claims this to be his first marriage.

Reception for a Cow!

Only Hollywood could be accredited with a reception for a cow... and at Hollywood's most beautifully appointed night-club, Ciro's on Sunset Blvd. We received very elaborate invitations for a reception to "Elsie"



Frene Talyarkhan, a native of Bombay, is now working as Technical Advisor for M-G-M's "Night in Bombay," which stars Joan Crawford.

to attend a cocktail party for the queen of her breed who had arrived that morning to appear in a featured role in the picture "Little Men."

Elsie was to be milked that afternoon by the screen star Kay Francis, and we cannot recollect whether this actually took place or not. It may have been the potent



Ann Morriss was recently made an honorary life guard at Santa Monica Beach. Before receiving this honor, she was put through some rigid paces. Here we see Miss Morriss talking over the two-way radio connecting the rescue boat with the life guard station on shore.

Elsie is accustomed to acclaim, having been introduced to a distinguished gathering in the ballroom of a Manhattan hotel, by the eminent author Hendrik Willem Van Loon.

So Hollywood has brought her 975 pounds to movie-fame, and she is probably saying to herself, "What fools these mortals be!"

Previews of Recent Films

"South of Pago Pago" is one of the more interesting of the newer films recently previewed. This tropical

cocktails that made us forgetful to note this most important historical fact. But we do know that Jack Oakie, George Bancroft and Freddie Bartholomew were on hand to help keep the event a happy one.

Elsie happens to have been selected by the national milk firm, Bordens, as America's prize Jersey cow and was made hostess of the milk concern's rotolactor booth at the New York World's Fair. More than 8,000,000 visitors are said to have admired Elsie at the Fair.

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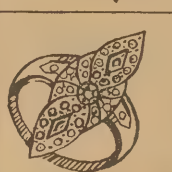
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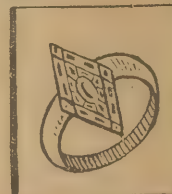
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story presents Victor McLaglen, Jon Hall (of "The Hurricane" fame), and Frances Farmer who returns to the screen after a successful Broadway absence.

We particularly enjoyed this film because it had nothing of the war's worries, kept clear of politics and above all presented an information that is both interesting and educational, that of diving for black pearls.

There have been very few films of the South Seas of late, and for this reason, this picture will prove decidedly popular. Underwater shots of the divers going down for the pearls are especially beautiful. Jon Hall is most convincing as the son of the King of Pago-Pago Island, even to the dialect. Victor McLaglen's performance is always of the best, and a visit to this picture will be entirely worthwhile.

"Pride and Prejudice"

England; that was and will probably never be again, is the locale of the picture, "Pride and Prejudice," recently seen here in preview form. The story by Jane Austen is strongly flavored with mid-Victorian customs and centres round a family comprised of mother, Mary Boland, and her daughters, Maureen O'Sullivan, Ann Rutherford, Heather Angel, Marsha Hunt and Greer Garson. The main love story between Miss Garson and Laurence Olivier is clever in its restraint and is filled with interesting comedy situations.

This picture will be most successful with women audiences.

"The Man I Married"

"The Man I Married" is another name for "I Married A Nazi" which we

understand is refused at the box-offices, as the word "Nazi" keeps people out of the theatres.

It is an intensely dramatic story of an American girl, who with her German husband and son return to the Fatherland for a visit. There the husband becomes part of Hitler's mighty army, while the American girl suffers at the first-hand knowledge of Nazi methods and policies. She tells of her actual happenings there, this role being played by Joan Bennett. Francis Lederer, the husband, as decisive that he will not return to America, when he learns that while his father was Aryan, his mother was a Jewess, and that he will be subjected to the same cruelties that Nazi storm troopers have forced on innocent Jews.

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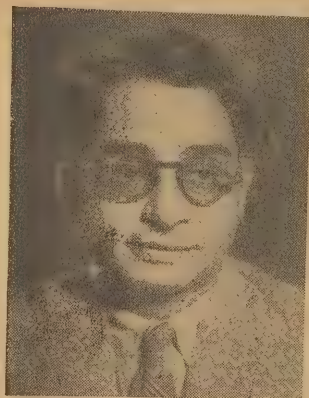
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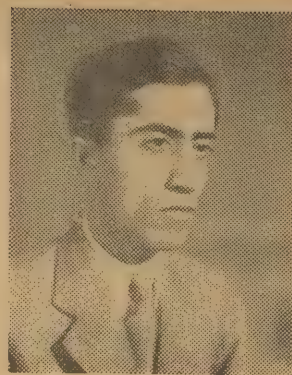
Grams : "Lalji films"



Babubhai Mehta, author of National's "Woman."



Anil Biswas, National's celebrated Music Director.



Director Veerendra Desai, another National celebrity, is now working on "Radhika."



Director A. R. Kardar has just completed National's "Puja."

India's Largest Studios Under Construction

Ambitious Plans of National Studios Ltd.

Bringing together two of the greatest names in the Indian Motion Picture Industry, Mr. Chimanlal B. Desai of Sagar Movietone Company and Mr. Y. A. Fazalbhoy of General Films and Film City, National Studios has established itself since August, 1939, in Bombay as the most extensive film producing organisation ever set up under one management.

Towards the end of this year, when the projected plans of the new Studios are completed, National Studios will be the most completely equipped Studio in existence in the East.

More than 300 persons are working in the studio on an ambitious production programme.

10 Authors, writers, scenarists work in the Literary Department constructing stories, preparing film scenarios, and writing dialogues.

Three noted directors are part of the National Studios' organisation.

More than eight pictures a year will be produced from this great organisation.

The following facts and figures will give a comprehensive picture of the contributing factors involved in the producing of National pictures.

*



Director Mehboob, whose "Woman" has proved the season's greatest hit.

Located in the central locality of Tardeo the new studios will be built on an estate of over 27,000 square yards of land, bound on the south by the beautiful scenario of Cumballa and Altamont Hills.

As we enter, on the right will be the Laboratory building, in which will be installed the latest automatic developing and printing plant. Although at the present moment the Laboratory is small the possibilities are that it will become one of the largest film Laboratories in Bombay.

In a small building to the south a well-equipped Still Department will be located, to which will be attached a comfortable portrait studio, where stars and prospective claimants to stardom will be photographed.

In the main building will be the Chief Executive Offices, where the Managing Directors, Mr. Chimanlal



Mr. Y. A. Fazalbhoj and Mr. Chimanlal B. Desai, Managing Directors of the Company.

B. Desai and Mr. Y. A. Fazalbhoj, will have their chambers. Besides the offices of the heads of the various departments, such as Accounts, Cash, Productions and Purchases—all these departments will also be located in this building.

A separate block in the main building will be reserved entirely for the casting department while another individual block will be used exclusively by the Literary and Scenario staff.

A separate unit will house the Music Department, where the Music Directors and Composers, will work out their hit tunes in peace, quiet and solitude.

Across the wide lawns will be

four-storeyed building containing nearly 15 dressing rooms for the stars. Many of these will be made into complete apartments where the artistes may live during the production of their pictures.

In the first floor of the Laboratory building, eight compact individual rooms will hold the all-important cutting and editing departments, with their own independent preview theatre.

There will be altogether twelve buildings on the studio grounds independent of the various exterior sets that will be set up. One building will be reserved for work-shops where fine artistic decorations will be turned out under expert supervision.

When completed, the five sound-stages with their high blank concrete walls will have a grand effect presenting an impressive view to the passers-by.

In one of the various buildings, occupied by the huge number of departments, will be the property department holding stock furniture, make-up materials, wall-paper, drapery, utensils for the home, office, store, bank, clubs, etc.

Architectural drawings and blue-print requirements for set constructions will be greater for an average picture than for an average building. A Research Library which will contain every known book and catalogued record for authentic reproductions, is now being fathered.

Almost every known class of worker is employed. This list includes carpenters, masons, painters, labourers, mill-workers, cabinet makers, upholsterers, plasterers, steel workers, portrait painters, artists, draftsmen, electricians, policemen, firemen, projectionists, cooks, designers, tailors, gardeners, locksmiths, hairdressers, accountants, and stenographers, camera-men, editors, and cutters, sound recordists and special effects experts; in addition the staff of directors, and assistants, writers, scenarists, production managers, and publicists.

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Puja Week Releases

At Metro

Johnny Apollo

The story centres round a young University man, who hits the racket in order to free from prison his father, a wall street overlord, serving sentence for criminal embezzlement. The father cherishes high hopes for the boy, but when he comes to know of his son's associates he disowns him. This makes the young man more reckless than ever, and it is a woman's love that eventually reforms him and brings him back to her.

Tyrone Power and Dorothy Lamour play against each other for the first time, and leave a favourable impression as the boy and the girl. Edward Arnold as the boy's father, Lloyd Nolan as a gangster and Charley Grapewin as a criminal lawyer give topnotch performances.

It is a 20th Century-Fox picture, directed by Henry Hathaway.

At Lighthouse

Dr. Cyclops

A scientist's experiment in the jungles of south America attract a party of five fellow scientists. When they interfere with his mysterious experiment, he subjects them to a secret radium process that reduces them to the size of rabbits. The adventures of these tiny creatures and their efforts to

escape from the clutches of the maniac scientist form the dramatic pivot of this extraordinary production.

Albert Dekker plays the mad scientist with credit. Janice Logan, Thomas Coley, Charles Halton, Victor Kilian and Frank Yaconelli catch the eye as his victims. Trick photography employed in the film is simply amazing. Technicolor adds to the horror effects of the story.

It is a Paramount picture, directed by Ernest B. Schoedsack.

At Elite

Eternally Yours

The picture portrays the love affairs of a famous magician affected with

wanderlust and a girl who longs to settle down in her own home. The magician has it all his own way until his patient wife rebels, leaves him, secures a divorce and marries again. The disconcerted husband's efforts to win his wife back and his settling down to domesticity are amusingly presented and make good entertainment.

As the conjurer, David Niven exploits his easy carefree manner with success. Loretta Young makes a pretty home-loving wife and at once attracts sympathy. Hugh Herbert as the hero's valet, and Zasu Pitts add to the fun of the plot. Billie Burke and C. Aubrey



Loretta Young and David Niven make a delightful pair in "Eternally Yours".

Smith are also in the cast and supply more than adequate support.

It is a United Artists picture, directed by Tay Garnett.

At New Empire

The Mind of Mr. Reeder

This picture derives its inspiration from one of the most famous of Edgar Wallace's detective thrillers. Will Fyffe and Kay Walsh, in stellar roles, never allow the interest of the audience to flag.

At Tiger

The Man with Nine Lives

Boris Karloff comes back in this picture with a bang! Terrifying thrills crowd upon one another in this unforgettable story of a man who was entombed in ice for ten years and brought back to life again.

This Columbia picture offers something new to thrill-seekers.

At Jyoti

Hindusthan Hamara

Krishin Movietone has admirably portrayed in this picture the economic distress of our peasants and effectively contrasts it with the luxurious life generally led by the moneyed classes, superbly ignorant of the conditions of the masses. The story has been so interestingly developed that the rich and the poor work together in the end shoulder to shoulder for the service of the motherland, thereby giving a pointer to the leaders of thought for the amelioration of our country.

Nandrekar, Jamuna and Padma

Devi uphold their reputation in stellar roles, while efficient support comes from Badri Prosad, Gope and Hari Shivdasani, playing different roles.

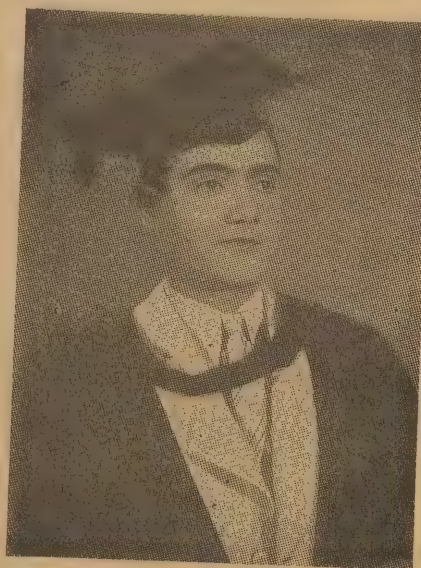
The picture is directed by Ram Daryani from a story by K. S. Daryani.

At Rupabani

Amar Geeti

Produced by the Film Corporation of India Ltd. Ahindra Chowdhuri, Chhaya Debi, Promode Ganguly, Savitri and others play stellar roles. Story, Dialogues, Songs and Direction are by Hiren Bose. Released at the Rupabani on the 2nd inst.

The picture was press-shown on



Promode Ganguly as he appears in Film Corporation's latest Bengali Picture "Amar Geeti".

the 30th ultimo. The theme of the story is unique and novel and it is a definite move towards improving the usual stereotyped class of stuff which is filmed ordinarily. This photoplay is resplendant with an improved technique as well. Photography and audiography are quite good. But the acting side is positively poor; even

Ahin Chowdhuri, Chhaya Debi and Tulsi Lahiri could not rise equal to the level-mark of their reputation, evidently for want of proper opportunities.

At New Cinema

Holi

A Ranjit Movietone Production—with Khurshid, Sitara, Motilal, Charlie, Dixit and others in the cast. Story—is by M. Sadek, and directed by A. R. Kardar. The songs composed by D. N. Madhok, are rich in poetry and tunes. Kardar has acquitted himself very creditably so far as the direction is concerned—the story being very weak and an absurd mess of anything ludicrous. The artistes named are brilliant in their respective roles, though each one is an impossibility as the story goes. The music of this photoplay is its remarkable highlight.

PUJA ATTRACTIONS

At Indian Theatres

The Indian stage has many attractions to offer to lovers of drama and musical comedies.

The star attraction at the Star is a historical play, "Ranada Prasad," that has just been opened.

The Minerva is bringing "Bharat Samrat" as its Puja presentation. This is another historical production.

The Natyabharati has brought the "P. W. D." before the footlights. It is a novel comedy by Jaladhar Chatterjee.

The Rungmahal has not yet grown tired of "Mala Roy," Bidhayak Bhattacharyya's latest work.

The Natya Niketan will in all probability become the venue of a new company, the New Art Theatres, which is in process of formation. The reputed Gadai Mullick is said to be connected with the new company.

FILLUM FOLKS AND FABLES

By - Free Shot

A RHYMING TRIO

Wadias had so long only fearless Nadia, now they have peerless Sadhona in their midst to make their cheerless routines a bit happy and tearless.

NOTHING LIKE LEATHER

We have in Calcutta, in the meantime, some film-minded industrialists who have taken to manufacture leather goods and name their institutions and wares after the name of some famous film artiste. For instance, there is Kanan Shoe Mart, Saigal Shoe Store, Lila Attache cases, Chhaya portmanteaus, Uma Slippers, Pahari Sandals and so on and so forth,

COWS AND PRODUCERS

Akhtar Nawaz, the erstwhile Artiste-cum-Director, has taken to Dairy-farming and he says, he earns more through the grace of cows than through the mercy of Movie Moghuls, whom he (at)-tended so long. He is not sadder, though a bit wiser.

Moral:—Tend cows than attend studios.

STORY WRITING FOR FILMS

A reputed novelist friend of mine has the self satisfaction of having

contributed something valuable to the Nation's wealth of Literature, I told the poor fellow, he was a fool, as story-writing is the simplest and easiest of all things. He resented. I pointed out to him Barua, Daryani, D. G., Devaki Bose, Nitin Bose, Chandulal Shah, Dalsookh Pancholi and many others in the film-trade who are better story-writers than Tagore, Saratchandra and others. The latter have contributed to the nation while

the former contribute to their own bank-balances.

Moral:—To be a storywriter one must be a big man in films, no matter what he writes.

THE SAME SUN

Some young men of my locality, the other day, were about to come to blows, when like a cinematographic sequence I appeared on the set and intervened. Pro-Sailaja party contended

A DIRECTOR BECOMES AN ACTOR



George Cukor is an example of a director who places himself in a scene with his stars during rehearsals, as he is doing here with Joan Crawford and Frederic March in "Susan and God."

that Daryani plagiarised his story of "Shapmukti" from Sailaja's "Doctor," while pro-Daryani people accused Sailaja of the same crime. I pointed out to the one and the same sun which rises in Bengal as well as in Sind. The parties became friendly at once as before and ran to the nearest Restaurant and ordered some cold drinks.

WHY SOCIETY LADIES JOIN FILMS

Society ladies are lured to the glamour of the screen, I learn, which proves to them soon to be proverbial wil-o-the-wisp. Other women take to film career as a sheer business necessity, as a medium to earn and above all, as a ladder to rise up. Society ladies use this ladder

otherwise. Other women come to be uplifted while the society ladies desire to be lifted only.

A CANDID CONFESSION

"Why differentiate between a society and a non-society girl, when you actually want an actress? Does a society girl act better than a non-society one? Actress is a class by herself—" I asked an enterprising and shrewd producer in disgust, Coolly he replied—"Film business is not yet a commercial business, it is still a business of sentiments. The more you strike at the sentiments of the people, the more you gain; but you fail miserably and may hasten your doom, if you divert your tactics to real business." I am still a-thinking.

A NEW LIGHT

"Why do the non-Hindu actresses take to Hindu names?" I questioned huskily.

"This is to help our artistes in their careers and to cater to the sentiments of a certain class of people of our country" my producer-friend replied mealy-mouthedly,

I nodded at the new light.

FILM-LEXICON (Contd)

Film Journal—Stitched few pages, specimens of cheap paper, idiotic display and worst printing, containing un-English nauseating and untrue rambles received from Studios with indistinct and defamatory reproduction of few film-artistes' photos with extolling and sky-rocketing introductions at which the persons concerned blush.



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Directed by : Jayant Desai.

Cast :

Madhuri, Motilal, Vasanti,
Ishwarlal, Datta & Indubala.

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Film-Journalist—Who devotes his leisure in seeing pictures on complimentary passes, posing himself to be the sole custodian of the industry and dabbles in reviewing (?) such pictures in favour of or against any concern or artiste with whom he is friendly or otherwise; who visits stars often with a view to write interviews (!), talks tall and thinks himself an important man in the trade who is temperamentally deft in the art of abuse.

Comedy—A disconcerted unnatural and impossible hum-drum (called story) wasted on celluloid the finale of which ends in marriage of the hero and heroine, supplemented by an untimely and unsuitable chorus or a solo song, Producers call it a comedy while the saner folk thinks it a tragedy of money energy and industry.

Tragedy—Just the reverse of comedy. It ends in death, natural or otherwise, assassination, suicide, imprisonment, exile, 1/3rd dozen of funeral pyres and so on and so forth,

Discovery—Putting old wine into a new bottle. Re-naming a refuse and to advertise as new, with a view to mislead the people.

Star-making—To boost an artiste and sky-rocket the person whether deserved or undeserved. An artiste advertised as a "star" is reckoned as a star made.

Social story—A story which deliberately wounds the Hindus and misrepresents everything Hindu including its manners, culture, civilization and religion. The dress in such social stories must necessarily be European and the houses modern which may be mistaken for any European's house as well.

. [More to follow]

INDIAN STUDIO NOTES

CALCUTTA

New Theatres Ltd.

Devaki Bose's "Nartaki" is almost complete and it is possible that the picture will be released by the beginning of the ensuing New Year.

Nitin Bose's "Parichaya", in Bengalee and Hindi is speeding up. Kanan, Saigal, Ratin, Nawab and others are in it.

Sudhir Sen is just up and doing to make his first directorial effort a success at the N. T. Studio No. 2, with Pahari, Chandrabati, Srilekha, Chhabi Biswas and others. The picture has not been christened as yet.

Amar Mullick's "Harjeet" in (Hindi) has already been released in Western India. "Abhinettri" (in

Bengalee) is also awaiting a very early release.

Hem Chunder is girding up his loins for his next. He will in all probability start his work immediately after the Pujas.

Film Corporation of India Ltd.

Their "Amar Geeti", a Bengalee photoplay has already been released from the 2nd Instt.

Arrangements are almost complete to start the shooting of "Bhaka Kabir". Mr. R. Sharma is in charge of this ambitious production.

"Chitrlekha" is progressing.

Krishin Movietone.

Mr. K. S. Daryani, having scored a success in his first Bengalee picture "Shap-Mukti" with P. C. Barua, is now preparing for his next Bengalee one.



Mary Grace Martin plays the role of 'Nara' in "Chatra Bakawali" (Punjabi), directed by A. Wahab. She is also assisting the director.



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Camera :
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AMRIT

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VINAYAK
The creator of "Ghar-Ki-Rani"

Featuring : MEENAXEE, LALITA PAWAR, BABY
DEVI, WINAYAK.

Master VITHAL, DAMUANNA MALWANKAR,
SALVI and BABURAO PENDHARKAR.

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ANI ROAD,
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His "Hindusthan Hamara" in Hindi, directed by Ram Daryani, the youngest director in India, has been released at Jyoti Cinema from the 2nd Inst. Padma Debi, Jamuna, Nandrekar and others are featuring in it.

We are grieved to know that this picture is said to have been banned in the Punjab by the local Government.

Metropolitan Pictures.

Mr. B. L. Khemka who has run the E. I. F. Co., so successfully and who has many successful pictures to his credit and is loved and respected by all who come in contact with him, is at present the Hony. C-in-C. of the production army of the F. C. I. B. L. K. has already set up many F. R. P (with apology to A. R. P) arrangements in his Department. A Telugu picture of his own Department is also under production here.

Kali Films Ltd.

This studio is now under the F. C. I, some of whose activities have been shifted now to this new acquisition.

Madan Studio Ltd.

Two Bengalee pictures are now under production here. Jyotish Banerjea is directing "Shakurtala" with Jyotsna Gupta, Dhiraj Bhattacharya and others. Niranjana Pal is directing "Rash Purnima" with Chandravati and others.

Motimahal Theatres.

Their next Bengalee picture, "Nimai Sannyas", directed by Phani Barma, is under production.

Variety Pictures Ltd.

A new film-producing concern has been floated under the name and style as above. Messrs. Nalini Ranjan Basu and Prafulla Kumar Banerjee are at the helm of this new concern. It is reported that they have made arrangements also for their first production by this time.

Shree Bharat Lakshmi Pictures

Profulla Roy's "Thikadar" is awaiting release and Premankur Atorthy's "A b a t a r" is almost complete.



Winayak is directing "Amrit" for Navjug Chitrapat.

Associated Distributors Ltd.

Mr. Tulsi Lahiri is speeding up according to his calculations and has just finished the big office set of Rai Bahadur Harabilas in three days with Rathia, Santosh, Jahar, Debidas and many others.

Radha Films.

Devadutt Films Ltd.

There is no activity in any of those studios.

Film Producers Ltd.

We are not aware of any activities that may be going on here.

WEST INDIAN STUDIOS

Prakash Pictures

"Narsi Bhagat" has been acclaimed as a stupendous and outstanding production and is running to overcrowded houses at the Krishna Talkies, Bombay, since the last few weeks and it is safely expected that it will be there for a few months to come. Pagnis, playing the saint of the name-role, is reported to have done extra-ordinarily well. This has bettered his upto now bests. Durga Khote as his consort has also superbly done her bit. Pande as the villainous Sarangadhar, lived to the part.

They have decided to go in for production of "Romeo & Juliet" soon as their next costume play. Kamal Amrohi is its author.

"Rakhi"—an ancient Indian story—is also ready to be taken up soon.

"Mala", a social subject of intricate problems in modern life directed by Mahendra Thakore, with Rose, is almost ready for release.

The studio has recently taken a R. C. A. Recording Equipment.



Vijay Bhatt, director of "Narsi Bhagat"

Minerva Movietone

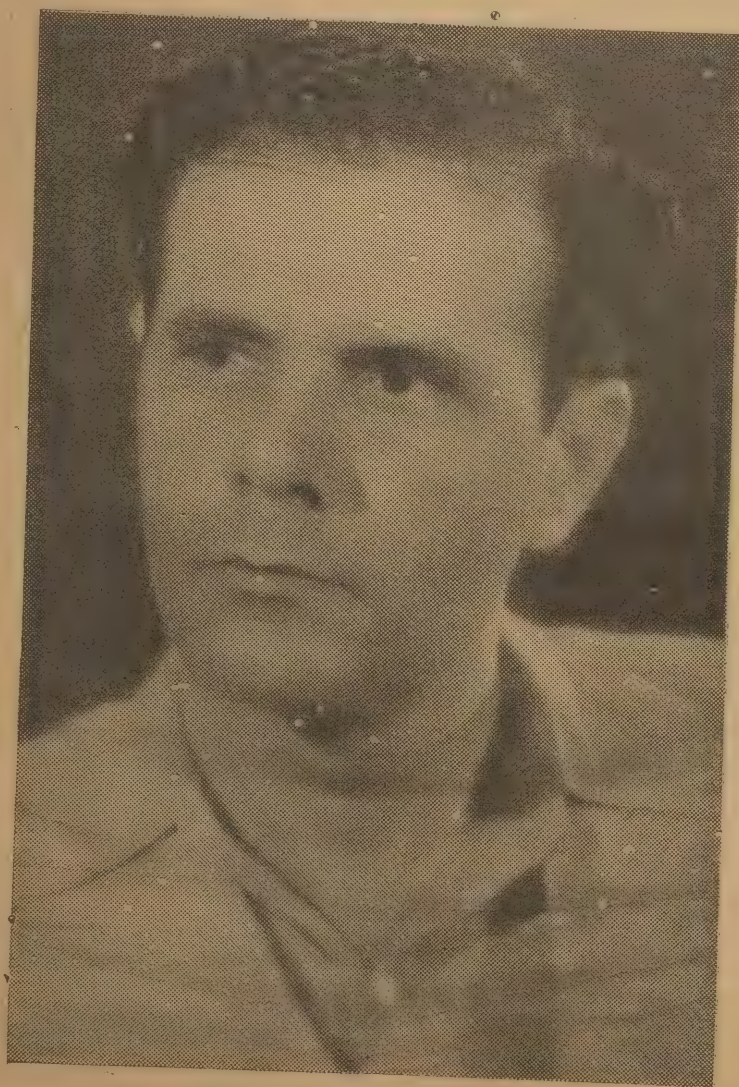
A stirring drama, powerful in its theme, refreshing in its treatment, imaginative and resourceful in its direction, Minerva's "Bharosa" entered into 7th continuous week at the Minerva Talkies, on the 26th of September.

The photo-play tackles the problem as to whether a man should trust his wife to the care of even his best and most trusted friend. It is full of psychological effects and deft human touches. The difficult role, portrayed by Chandramohan, is that of the betraying friend who, overcome

by passion, sins, repents and then, to stop the unholy union between brother and sister, boldly confesses his guilt before his children.

The story sets off at a leisurely pace, but gradually increases in its tempo as the tale unfolds and races away to the final denouement. Director Sohrab Modi has handled the suspenseful sequences with considerable skill and smartness and incidental music is cleverly introduced to heighten the drama.

The cast consists of Chandramohan, Sardar Akhtar, Mazharkhan, Sheela, Mayadevi and others.



Sohrab Modi, the guiding genius of Minerva Movietone whose "Bharosa" is creating another record like "Pukaar".

Ranjit Movietone

"Diwali" will have its debut in Bombay after "Musafir", now running well at Opera House. Two features stand out very prominently in this picture—the powerful theme and "casting" of brilliant players. Its cast includes Madhuri, Motilal, Vasanti, Ishwarlal, K. Datey, Indubala, and Dixit. This picture is directed by Mr. Jayant Desai.

Mr. Jayant Desai is now busy with shooting of his new social picture "Shadi".

In one scene of "Umeed", Nurjahan in an attempt to light a primus-stove to brew some tea for her Papa, pumps it very hard, as a result of which her clothes catch fire, Prabha has to enter the scene hearing the shrieks of Nurjahan. Nurjahan was actually caught in fire, and Prabha met with the same fate. The fears and shrieks of these two girls were genuine. Director Manibhai Vyas shouted "cut" to Cameraman and ran to the rescue of these girls. Unfortunately the girls came out unhurt, but Manibhai got slight injuries on his hand.

Director Manibhai Vyas is splendidly progressing with his "Umeed".

Mr. Charlie seems to be in high spirit seeing the good results he is getting in materialising his devised plans and schemes for his comedy. There will be a good store of wit and humour in this picture.

National Studios Limited

The National Studios deserve congratulations for their prompt response to the suggestion in regard,

to educational shorts and topical films which are so necessary for instruction in our country.

As an earnest of their intention to produce a series of educational shorts, they have begun with a Naga Dance beautifully executed by the famous Manipuri Dancers.

The National Studios decided to try a bold experiment of releasing the Naga Dance-film along with their next release "Sanskar" or "Chhoti Bahu". But to do this, one-reel of "Sanskar" had to be effectively clipped.

Their present studios in Film City, Tardeo having proved insufficient for their needs of a multi-sided production programme, a new site, within a hundred yards of the old studios, has been taken up and a beginning of a very ambitious programme of

building six huge sound-stages, has been already made.

By the end of December, four huge studios will be ready for work and some of the new production units formed now, will be shifted for work to the new studios. Ultimately when this studio building scheme is completed, the National Studios will be the largest studio in India, having at their command six huge sound-stages with the latest equipment and machinery for film production.

Mehboob is already busy on another social theme, which is named "Man". In "Woman" the great director had shown the different stages in the life of a woman. In "Man" he goes the other way about and vividly brings to the screen the struggles and vicissitudes of man.

"Sanskar" or "Chhoti Bahu", directed by Virendra Desai will be shortly released.

"Pooja," directed by Abdul Rashid Kardar has just been completed.

"Radhika," under care of Director Virendra Desai, is now on its ancient sets of temples and palaces. Its heroine Miss Nalini Jaywant—beautiful and captivating—makes her debut on the screen.

A new team of directors Messrs. Chimankant and Lalit Chandra under the direct supervision of Mr. Mehboob has taken up production of "Asra", a social theme, while Director Ramchandra Thakur is expected to take up for production a famous novel of the late Sarat Chandra Chatterjee, Bengal's immortal novelist.

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BEST & CHEAPEST HOUSE IN CALCUTTA.

Miss Ashalata in Harish Chundra Pictures' "Rangila Jawan." The picture is awaiting release at Calcutta.

Navyug Chitrapat Ltd.

When 'Ghar-Ki-Rani' was released at Calcutta and it proved exceedingly popular, it raised high hopes about the forthcoming pictures from the producers of 'Ghar-Ki-Rani', specially from Winayak.

Naturally, when Navyug (in which is incorporated Huns Pictures) announced the production of their maiden Hindi picture 'Amrit' with Winayak as its director, the news was hailed with joy. And now that the picture is under production, people are anxiously awaiting its release. It is 'Amrit,' a social picture.

One hopes great things from Winayak in 'Amrit', the story of which is written by V. S. Khandekar. The cast consists of Baburao Pendharkar, the greatest character actor, Lalita Pawar, Winayak and Meenaxee, Master Vithal, Salvi, Baby Devi, a new find and Damuanna Malvanekar.

'Amrit' will be the first picture to have Goa, the land of Palms and Groves for its locale.

Baburao Pendharkar is playing the role of a cobbler in 'Amrit'.

Wadia Movietone

Rajkumari has joined the cast of 'Manthan,' the new classic Love-Romance, under production at Wadia Movietone.



Sardar Mansoor plays the King's son, while Radha Rani appears as the village belle. The role of King Vikram is played by Dalpat Rajkumari, Foima and Kunzru play important supporting roles.

A beautiful garden set tastefully decorated, transformed Sound Stage No. 1. into the lovely spring garden on the banks of the Jumna. Sadhona Bose, lovelier than ever in the beautiful Manipuri costume, danced as she had never danced before, to give the Indian Screen the honour of being the medium for diffusing the glory of Oriental Art.

Wadia's "Raj Nartaki" is India's first English talkie embracing the factors that contribute to the Glory that was Ind. Sadhona Bose leads a cast which includes Prithviraj, Ahin Chowdhury, Jal Khambatta, Protima Das Gupta and a ballet of Manipuri Dancers.

Jamshed B. Wadia, production chief of Wadia Movietone, has been elected President of the Film Advisory Board, Bombay.

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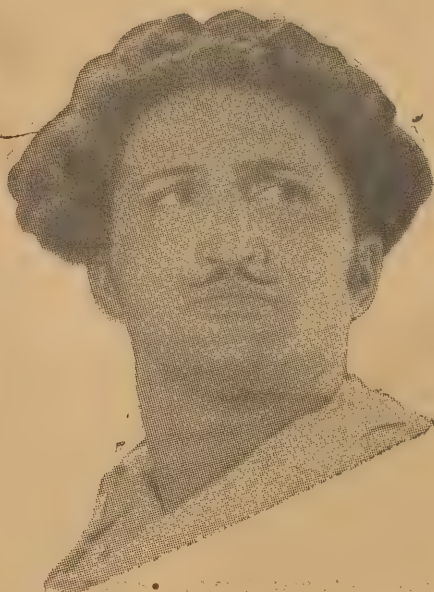
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NORTH INDIAN STUDIOS

Pancholi Art Pictures

"Khazanchi," written by Dalsookh Pancholi, directed by Moti Gidwani, in Punjabee, is progressing at top-speed Mr. Ismail leads against a new find as heroine.



A. Wahab is now directing "Chatra Bakawali" in Punjabi.

Northern India Studio Ltd.

Their "Sethi Murad" based on a Punjabee folk-lore, is making rapid progress under the direction of Barkat Mehra. Hardwari and Razia as Saida and Heer respectively are said to be

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doing very good though both of them are raw and new.

Kamla Movietone

"Himmat"—a Hindi picture which was held-up for sometime owing to the director Roop K. Shorey's illness is progressing fast. It is expected that the picture will be released during ensuing Idd.

Mr. Shorey's next is said to be "Anar-di-Kali" in Punjabee.

Kapur Film Corpn.

Mr. P. N. Kapur, proprietor of the above concern who is producing his Punjabee "Chatra Bakawali" in Calcutta is expecting its release at the Prabhat Cinema, Lahore, soon. A. Wahab, a rising director with sufficient experience and fire, is directing it.

SOUTH INDIAN STUDIOS

Century Cinetone Classics Ltd.

The above concern has lately been floated at Trivandrum. Their first picture, it is said, would be "Sree Veer Marthanda Varma" in Malayalam and Tamil, depicting the life of the maker and founder of the Raj. The Govt. of Travancore is reported to have been patronising this production.

Jagdish Films

Their "Vishnu Mohini" directed by Y. V. Rao, with Lalita Devi, Nagiah and others is almost complete.



A promising South Indian Star.

Kishore Films

(Hyderabad)

Kanchanmala, the reputed songstress and actress of South India has decided to produce her own pictures in conjunction with the above concern.

Modern Theatres Ltd.

"Uttama Puttran" is ready for release.

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Saraswati Talkies Ltd.

"Illalu" with Kanchanmala, Lakshmi Rajyam and others in Telegu is complete. It has been directed by G. Ramabrahmam.

Navakala Films

Their "Meeraboi" will be simultaneously released in Andhra Desha. Chellam is in the titular role. It is directed by B. N. Rao.

Venus Pictures

"Oorvasi Sahasam" with P. B. Rangachari, Krishnamurti, etc is ready for release.

Pragati Pictures

"Bhookailash" has been finished and is awaiting early release.

Dwarkanath Production

Their "Karna" is ready.

Jaya Films

The authorities have scheduled "Madalasa" as their next picture. Shooting will commence very soon.

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News of the week**RKO-Radio's 1941 Line-up**

We congratulate 'RKO-Radio' Pictures on their recently published Brochure, the excellence of whose get-up can be compared favourably with similar publications in any part of the world. The attractive manner in which the company's 1941 line-up of stars and pictures are presented to the readers in this volume, speaks highly



Mr. J. Remi Crasto.

of the exploitation methods of Mr. J. Remi Crasto, RKO's well-known Exploitation Manager. About Mr. Crasto's efficient publicity "The Cinema" of London rightly remarks—"Mr. Crasto's plan of publicity and the attractive manner in which he

gets all the company's publicity is a model of its kind and sets an example that is worth studying by exploitation managers everywhere."

Jyotirbhusan B. Misra, Spiritualist

Tantrikacharya Pandit B. Misra of 21, Sasi Bhusan De Street, Cal., we believe, known to the public for his knowledge in astrology. His practice of the Tantrik methods, we are told, can work miracles in human lives. By his researches and profound knowledge of the Science he has been able to serve humanity with rare medicine which are very helpful in urethral diseases like Diabetes etc. The culture of astrology has been carried on since a long time and thus he has attained a great proficiency in this matter. It is expected that he will be able to contribute much to the welfare of the Society in the days to come.

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